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No. 44. LONDON: SEPTEMBER 1, 1842. PRICE 1s.

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THE ART-UNION.

LONDON, SEPTEMBER 1, 1842.

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REPORT OF THE COMMISSIONERS ON FINE ARTS.

THIS important National document having been "presented to both Houses of Parliament, by command of her Majesty," has been printed, and is now before the public. It must be regarded, however, as but the first of "a Series," for it deals only with the topic concerning Frescoes—a very minor, and, after all, a comparatively insignificant branch of the mighty subject upon which the nation has been at length summoned to "legislate." Unhappily the period at which Parliament has been called on to receive—if not to consider—the document, is unpropitious. Interests still more weighty, and far more embarrassing press upon the Government, the Peers, and the Commons; consequently the newspapers have been utterly silent in regard to its reception; we believe it was presented without eliciting a single remark from any noble peer or honourable commoner, having been "laid upon the table" in silence, if not with indifference. Still it is an augury of great good to come; it is, indeed, a huge step in advance for British Art, to have the attention of the legislature directed to it; even if the kingdom paid for promoting it no more than the printer's bill, it would be a larger national grant than has been hitherto issued for the promotion of its welfare, and the extension of its benefits. But it is unquestionable that vast results will follow this first solemn recognition of the Arts in England by the State; we hail this publication as the herald of a new order of things, as affording evidence that the Arts are no longer to be regarded by the nation as less worthy its consideration than a bill for building a jetty; that the public money may be expended upon objects of higher import than park gates and stables; and that a new and powerful public teacher, for whom employment has never yet been found in Great Britain, is at length to be retained by the Legislature.

Our present purpose, however, is to devote as much space as we can spare to the "facts" contained in this "Report;" leaving to future occasions the comments we may consider either useful or necessary.

Our readers are aware that the commission was appointed by her Majesty, on the 22nd day of November, 1841. It consisted of His Royal Highness Prince Albert, Lord Lyndhurst (the Lord Chancellor), the Duke of Sutherland, the Marquis of Lansdowne, the Earl of Lincoln, the Earl of Shrewsbury, the Earl of Aberdeen, Lord John Russell, Lord Francis Egerton, Lord Palmerston, Lord Melbourne, Lord Ashburton, Lord Colborne, Shaw Lefevre, Sir Robert Peel, Sir James Graham, Sir Robert Harry Inglis, and H. G. Knight, Benjamin Hawes, jun., Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esqs.; and at the same time her Majesty appointed Charles Lock Eastlake, Esq. to be secretary to the commission.

In the introduction to the Report the Commissioners state as follows:—

"We, the Commissioners appointed by your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of your Majesty's Palace at Westminster, wherein your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to your Majesty that we have taken into our consideration the matters referred to us, and have given due attention to the report of the Committee of the House of Commons, in 1841, on the Fine Arts, together with the opinions of various other competent persons on questions relating to the special objects for which the present Commission was appointed, and have consulted the Architect as to the manner in which various kinds of internal decoration would affect his intended architectural arrangements; and we beg now to report our opinion that it would be expedient that advantage should be taken of the rebuilding of the Houses of Parliament for the purpose of promoting and encouraging the Fine Arts in the United Kingdom.

"Having thus come to an opinion on the first point to which our inquiry was directed, we have, in conformity with the instructions contained in our Commission, proceeded to consider in what manner the above-mentioned purpose could best be accomplished. With this view we have, in the first place, directed our attention to the question whether it would be expedient that Fresco-painting should be employed in the decoration of the new Houses of Parliament; but we have not yet been able to satisfy ourselves that the art of Fresco-painting has hitherto been sufficiently cultivated in this country to justify us in at once recommending that it should be so employed. In order, however, to assist us in forming a judgment on this matter, we propose that artists should be invited to enter into a competition in Cartoons, and we have prepared the draft of an announcement on the subject, offering premiums of public money, to which we request the sanction of your Majesty.

"In framing this announcement we have felt that although the competition which we at present wish to invite, has reference chiefly to Fresco-painting, yet if we were to confine our notice entirely to that method of painting an inference might be drawn therefrom that we intended to recommend its exclusive adoption for the decoration of the new buildings. We have, therefore, inserted in our announcement paragraphs, intended to explain that the future attention of the Commission will be directed to the best mode of selecting for employment artists skilled in oil-painting and in sculpture, and that due consideration will be given to other methods and departments of Art applicable to decoration generally."

This is in fact "*the* Report;" it is signed by all the members except the Lords Ashburton and Shrewsbury, both of whom are abroad.

It will be observed that—in reference to an advertisement inserted in the ART-UNION, June 1842—the commissioners, although they have offered "premiums for cartoons," have done so only in order to "assist them in forming a judgment" whether "it is expedient that fresco-painting should be employed in decorating the new Houses of Parliament;" and it by no means follows that their decision will be favourable to this branch of Art. We are inclined to think that it will be against the introduction of "the novelty." Many and strong arguments have been adduced on both sides; but the feeling in favour of frescoes has certainly not been increased by the discussion.

There is one consideration that cannot fail to have great weight with the commission, and one which at present cannot enter into consideration of the question; it is this—*our leading British artists will not compete;* the prizes, therefore, will of necessity be distributed among comparatively inferior professors; and as the frescoes, if to be done at all, should, we think, be selected from the examples of artists who will have competed, it follows, as matter of course, that our eminence in this department of the Arts cannot be sustained as it may be sustained in others. Of this fact her Majesty's commissioners are not, we believe, aware; for they seem to consider it "expedient that fresco-painting *should* be employed in the decoration of the new Houses of Parliament"—if we may judge from the space occupied in their report in treating the several branches of the subject; for considerably more than half the printed volume is filled with matter concerning it—beginning with the "Statements of Cornelius," and continuing with "Various Communications on Fresco-painting," and a treatise on "Methods of Fresco-painting described by Writers on Art;" terminating with a description of "Lime fit for Fresco-painting," a "communication" from Dr. Reid (the distinguished chemist) "on the same subject," and another "communication" from him "on the Probable Effects of Gas on Fresco-painting."

Whether our "leading artists" are or are not justified in withdrawing from the contest for honourable and profitable employment, we do not now propose to inquire; but we know that the majority of those who have been promoted to "high places" by the suffrages of the Profession and the public voice, do not mean to submit cartoons as candidates either for prizes or for occupation in the way contemplated. We regret this; because we think it only just, wise, and right that men of distinction should have replied to the first call which the nation has made upon genius in the Arts. To this topic it will be our duty to revert.

But as we have said, our space will, this month, be better filled by transferring the Report to our columns, than by any reasonings or speculations of our own upon the subject. We shall have—and so will our correspondents—abundant opportunities for criticism. In printing the whole of this important document, we shall necessarily sacrifice much of variety. It is, however, one that we cannot feel justified in abridging; for every part of it contains valuable information to the profession generally, and more especially to those who design to study fresco-painting. The whole of the "Introduction" (for such it properly is) bears the signature of Mr. Eastlake.

Our readers will perceive that his own views—and they will no doubt greatly influence those of the commissioners—are in favour of the introduction of frescoes. They will of course be sufficiently criticised and canvassed; but with that respect which his great acquirements, high character, and undoubted genius, entitle him to receive.

THE GENERAL OBJECT OF THE COMMISSION CONSIDERED IN RELATION TO THE STATE AND PROSPECTS OF THE ENGLISH SCHOOL OF PAINTING.

As the commission is understood to take up the present inquiry where the Committee on the Fine Arts, appointed by the House of Commons in 1841, left it, it will be proper, by way of introduction, to recapitulate the leading opinions expressed in the report of that committee.

It was there observed that "the chief object

aimed at by the appointment of the committee," was "the encouragement of the Fine Arts of this country;" that it was "requisite that a plan should be determined upon, and that as soon as practicable, in order that the architect and the artist or artists to be employed, may work not only in conjunction with, but in aid of each other; that thus the abilities of both would be exerted for the decoration of so eminently national a building; and at the same time encouragement beyond the means of private patronage would be afforded, not only to the higher walks, but to all branches of Art." The report proceeds to recommend the employment of fresco-painting in the decoration of the new Houses of Parliament, suggesting, however, the necessity of further information and inquiry.

The appointment of the commission has fully secured the latter, and the general objects of the committee have been recognised in the notice respecting a competition already prepared for publication under the sanction of her Majesty's commissioners.

It is here proposed to consider the question of the decoration of the Houses of Parliament with reference to the state and prospects of the English school of painting. And first it is to be observed that, although "all branches of Art" may be entitled to the consideration of the commission, historical painting is not only generally fittest for decoration on a large scale, but is precisely the class of painting which, more than any other, requires "encouragement beyond the means of private patronage." The want of such encouragement has long been regretted, not by professors only, but by all who have turned their attention to the state of painting in England; a proof that the promotion of historic art is an object of interest with a considerable portion of the public.

The inference is not unimportant; for an already existing estimation of the higher aims of Art, is in itself an earnest of their success. The desire which has been manifested for historical painting would not be entitled to attention if it could be traced to a passing influence, or to a disposition to imitate what had been achieved in other countries, since this could only lead to the adoption of superficial qualities, betraying, sooner or later, the absence of a vital impulse. Such attempts would be the more likely to be ineffectual, if a different style, however humble, really corresponding with the national taste, were at the same time cultivated with marked success. The history of Art is not wanting in examples of schools and of periods, with regard to which it might be a question whether a sudden demand for historical painting would have been a boon to the artists or to the lovers of Art. The Dutch school of the seventeenth century might be adduced as a case in point.

It may here be remarked that, even where the direction of national taste is favourable to the cultivation of historical painting, the peculiar difficulties of that branch of Art must sometimes place it in unfavourable contrast with inferior departments more commonly practised, and in which a relative perfection is more commonly attained. The disadvantages resulting from this contrast are peculiar to modern times: at the revival of Art and during its progress to excellence the efforts in the grander style were not in danger of being undervalued, or stimulated to injudicious rivalry, by such a comparison. No school exclusively devoted to indiscriminate imitation then existed. The present influence of such schools and examples may partly account for and excuse the occasional fastidiousness of modern amateurs with regard to efforts in historical painting, and may render a consistency of style more difficult for the historical artist.

These admissions with regard to the present difficulties of the highest style of Art cannot, however, render it necessary to vindicate its abstract claims; the sole question for consideration now is, whether in this country, and at this time, there exist grounds for hoping that historical painting could be cultivated with success, and whether it would awaken a more general interest, if it were duly encouraged by the State.

That the actual estimation of this department of Art has direct reference to the moral wants of our own nation, is further proved by the repeated exertions of individuals in proposing plans for the promotion of the higher style of Art, by the generous encouragement occasionally extended to its votaries by others, but above all by the efforts of the artists themselves. For it must always be borne in mind that the aims of the artists are not to be considered as accidental predilections apart from the public feeling, but as representing a portion of that feeling However variously modified by other influences, the formative arts must always express the manners, the general taste, and, to a certain extent, the intellectual habits of the nation in which they are cultivated; the chief conditions with regard to the last being, that the objects of mental interest should be analogous to the pursuits of taste, and at the same time familiar to that portion of the public to which the Arts are addressed.

But to whatever extent the mind or manners of a nation may be communicable to its productions in Art, the result is to be looked for rather in general tendencies than in degrees of technical excellence, and is especially to be sought where controlling influences, even of a salutary kind, are least likely to interfere with the free expression of national taste. Thus, the indications in question are not so evident in religious subjects, in which a common education, and long consecrated themes, have tended to elevate to a common standard the taste of the civilized world; nor are they so distinctly manifested even in certain subjects of local interest, such as the acts of illustrious individuals, and the commemoration of national events; themes which patriotism has everywhere supplied, and which presuppose a uniformly ennobling influence. The proper and peculiar tendency, the physiognomy, so to speak, of national taste, is to be detected in more spontaneous aims; in the direction which the arts have taken, when their course has been unrestrained, save by the ordinary influence of the intellectual and moral habits of society.

It might be interesting to trace the connexion between the Arts and national culture and character under such conditions; but the general truth of the view above taken has been so often dwelt on by the historians of Art, that it must be unnecessary to adduce examples of such a connexion where circumstances must render it more than commonly direct. If it were proposed to compare the English school of painting (as regards its general tendency) with the schools of other countries, it would, however, be just to consider the direction of taste in the latter when art has not been employed in the service of religion and patriotism, for it is under these circumstances that painting has been cultivated in England. The result of such a comparison would tend to vindicate the aim and character of the English school.

But the inference from the above statement, which is more immediately applicable to the present question, is, that the efforts of the English artists in the higher branches of their profession are to be regarded as an evidence of the tendency of taste in a considerable portion of the public, and it remains to observe that both the efforts and the taste may be almost irrespective of the common relation between demand and supply, since the due encouragement of the higher branches of Art may be "beyond the means of private patronage." This apparent contradiction of a moral demand for a particular class of art, existing independently, in a great measure, of its usual consequences—the actual employment of those who, with due encouragement, might respond to it, is explained by the fact that the decoration of public buildings, with a view to moral or religious purposes, has always been necessary for the formation of a school of historical painting. The history of Art shows that whatever may be the extent of general education, the service of religion or the protection of the state is indispensable, at the outset at least, for the full practical development of the highest style of painting. Thus formed and thus exercised historic Art lives and is progressive, but with the aid, however liberal, of private patronage alone, either its aim becomes lowered, or its worthier efforts are not sufficiently numerous to re-act on the general taste.

To many it may appear unnecessary to assert the capacity of the painters or of the public for the cultivation or appreciation of elevated Art; but it must be remembered that while the great stimulus and support of public employment is wanting, the exertions of the artists are gradually compelled into other directions; and some observers, looking at this result alone, may draw erroneous inferences from it,—may sometimes hastily conclude that pictures of familiar subjects, which have been of late years predominant and deservedly attractive, represent the universal and unalterable taste of the nation.

Such observers might, however, at the same time remark that the productions in question often approach the dignity of history than the vulgarity of the lower order of subjects, and either by the choice of incidents, or by their treatment, still attest the character of the national taste. The evidence of an intellectual aim in familiar subjects, may be therefore considered as an additional proof that the artists of England want only the opportunities which those of other nations have enjoyed, in order to distinguish themselves in the worthiest undertakings. But to place this question in its proper light it will be necessary to take into consideration the peculiar circumstances under which the English school has been formed.

The great impediments to the cultivation of the higher branches of Art have been already adverted to. With few exceptions, painting in England has not been admitted into churches (a subject which it is not intended here to discuss), nor has it been employed to any extent in the embellishment of public buildings. Other difficulties have existed, owing to various accidental circumstances.

The perfection which the great Italian masters arrived at, was the result, it is true, of slow experience, but happily for them the more ornamental and fascinating qualities of the Art were attained last. With the English school it was the reverse. Its rise in the last century was remarkable for sudden excellence in colouring and chiaro-scuro, an excellence so great, as to eclipse contemporary efforts in a severer style, while it gave a bias to the school. The peculiar union of what are called the ornamental part of the Art, with those essential to history, which has prevailed in England, not unattended with some sacrifice of more solid qualities, has been generally attributed to this influence.

This mixed character became more decided in consequence of the circumstances under which the school was developed; namely, the subsequent introduction and prevalence of a style suited to small dimensions. Most of the distinguished English artists in the time of Reynolds, painted the size of life. The experiment, as regards private patronage, seems to have been then fairly made, and the gradual change to reduced dimensions, appears to have been the consequence of the insufficient demand for large works, arising in a great degree from the limited size of English dwelling-houses.

Hence the execution of small historical pictures, a practice recommended by the occasional example of the best masters of every school; but where the subject is dignified, smallness of dimensions cannot consistently be accompanied by smallness of treatment. Minute imitation is not found in Correggio's Gethsemane, nor in Raphael's 'Vision of Ezekiel,' diminutive as they are. The breadth of manner which is indispensable in such elevated themes is not, however, essential in familiar subjects, and hence, when specimens of both styles, similar in size, but widely different in their technical conditions, are placed together, the impression produced by so marked a contrast is unsatisfactory, without reference to the difference of subject.

Thus, partly through the influence of the "ornamental" character of the school, and partly to prevent this abrupt contrast of treatment in pictures which are to hang together in galleries (for under such circumstances, the more abstract style appears to disadvantage), the kind of historic Art chiefly followed, is that which admits picturesque materials, thus combining the attractions of familiar subjects with the dignity of the historic style. Under such influences has been formed an interesting portion of the more modern English school, distinguished, on the one hand from the Dutch, and on the other, from the small works of the Italian masters, embracing a great variety of subjects, sometimes scarcely removed from the familiar, sometimes approaching the grandest aim.

The circumstances that have led to the general adoption of a small size are thus, it appears, accidental, and the actual practice of our painters cannot be adduced as a proof of their original choice of such conditions. The frequent efforts on their part, amid various difficulties, to recommend larger dimensions, are a sufficient proof of the real inclinations of the artists. These efforts have not been confined to the ardour of youthful inexperience; many of our best artists have returned to, or per-

severed in such undertakings to the last; with some, the ambition to encounter the difficulties of this style was first kindled at an advanced period of their career. In the last century all the principal English artists, notwithstanding Hogarth's success in small pictures, were in the habit, as already observed, of painting the size of life—Reynolds (considered as an historical painter), West, Barry, Fuseli, Copley, Northcote, Opie, and others.

It cannot, therefore, be admitted that the artists of England are, by their own choice, confined to small dimensions; but the questions now are,—

Whether it is possible to afford more favourable opportunities than those which have hitherto existed for the adequate display of historic Art?

Whether such opportunities will be sufficiently numerous? for if not, the school, after attaining the excellence which honourable employment will assuredly call forth, may again languish; and lastly,

Whether such encouragement will be in danger of diverting the taste and practice of some artists from that domestic Art which is now so successfully cultivated?

The first of these questions, while it is immediately connected with the special object of the commission, involves the consideration of the abstract relation of dimensions to styles of Art. This subject has been often discussed on grounds independent of technical requisites, and as very different opinions have been the result, it may here be allowable, without undervaluing the conclusions derived from other considerations, to refer to the mere physical or external conditions which must necessarily affect the question.

In comparing the treatment of cabinet pictures with that of works of the largest size—for example, where the figures are colossal—it may be observed that the small picture, besides being executed with delicacy, generally exhibits a certain fulness of detail, while the large work is not only less elaborate, but is composed of fewer parts. Even assuming the same subject, and one requiring a variety of minute accessories, to be represented on a colossal and on a small scale, it may be safely affirmed that the degree of detail which would be admissible in the small picture would be objectionable in the larger. In a grander and more ideal subject, where such detail would be inadmissible under any circumstances, the comparison could be less fairly made, but a similar influence would be more or less apparent. Thus, assuming other conditions to be common, the greater space never allows the introduction of *more* detail than the smaller, but generally, if not always, requires *less*.

Without entering into the examination of this question, as connected with the laws of vision, it may be remarked that, although the indistinctness arising from distance may be counteracted, as regards the most important qualities in Art, by increased dimensions, and by appropriate style and treatment, it must still tend to exclude certain refinements of imitation which are appreciable in pictures requiring to be seen near,—refinements capable of conferring an interest on details that may be unimportant in themselves. The inference is at once applicable to the question proposed. The familiar subject, as fullest of accidental circumstance, must be best displayed in dimensions fitted for near inspection, and, in an advanced state of Art as regards imitative excellence, must be a consequence of the habitual adoption of such dimensions. On the other hand, the larger the figures in a picture, the greater the distance at which the work must be seen; and as the omission of detail is a consequence of that reduced scale of gradation which distance supposes,—as the absence of minute particulars is felt to be the attribute of distance without reference to the size of objects, so the accessories in the larger work of Art require to be few and important. Thus, again increased dimensions, by involving the suppression of detail, suggests subjects of corresponding dignity.

Such appears to be the relation of dimensions to style and subject, considered with reference to technical results: as regards the question of taste, it may be observed that the involuntary conclusions derived from the influence of association agree with the practice of Art. The analogy between grandeur and the absence of detail, and between minute circumstance and familiar ipcidents, is sufficiently apparent. With these analogies, the impressions produced by magnitude and its attributes, and by the opposite qualities, respectively correspond.

The general relation thus defined has often been reversed in works of Art, but not with equally good results, for it may be remarked that large works, when elaborate in detail, and full of accidental circumstance, have the unpleasing effect of magnified cabinet pictures; on the other hand, diminutive historical works, when treated with that breadth which belongs to the grandest style, must give the impression of large works diminished. The last-mentioned inconsistency can hardly be objected to; grandeur of conception and treatment must unquestionably be acceptable in any form, but nevertheless, the abstract breadth of imitation which is indispensable in elevated subjects is, under the circumstances supposed, a kind of contradiction, inasmuch as the vague generalization of a distant or ideal effect is submitted to close inspection, and can only be so viewed. The small pictures by Raphael and Correggio, before referred to, are of this description; but the instances of such subjects being treated on so minute a scale are not frequent.

It is unnecessary to enumerate other exceptions, or to refer to larger works in which a just adaptation of style may have tended to obviate an incongruity between subject and dimensions. It may be sufficient to dwell on those plainer principles which result from the technical and external conditions that have been considered, but which may afford a criterion with regard to some of the more arbitrary conventions of works of Art.

It may be added, that even the extreme conclusions which might be deduced from the conditions referred to, are strictly conformable to the authority of the grandest examples of Art. The loftier aim of imitation thus defined, may seldom be literally compatible with the usual range of subjects; but in this instance again, the criterion, as such, may be admissible. Thus, assuming the representation to be dilated to its full measure, details of costume, illusion, and even the more delicate varieties of colour are no longer fitted for the dimensions. But in proportion as the subordinate excellences of imitation are excluded by the nature of the existing technical conditions, the display of the nobler qualities still attainable becomes more necessary. As the resources of Art become circumscribed, the artist's aim becomes elevated. In the highest style of painting, as in sculpture, the representation of inanimate substances ceases to be satisfactory when they no longer directly assist impressions of beauty or grandeur: and the styles of Art in which the living form can be least dispensed with, are precisely those which, by the abstract character of their imitation, render it less objectionable.

The foregoing considerations may warrant the conclusion that the grandest style of Art is best displayed in large dimensions. It will also follow that the treatment of subjects fitted for such dimensions, must tend to ennoble the style and taste of the artist.

Works of such magnitude cannot be often in demand for ordinary dwelling-houses; hence, while pictures are excluded from churches, the places in which it is possible and desirable to employ the higher branches of Art will be the national and municipal public buildings; all localities, in a word, where painting can be displayed to the public in its highest and most didactic form.

But will such opportunities and means of encouragement be sufficiently numerous and enduring? The answer to this important question can be best anticipated by the exertions of the artists; it may be reasonably expected that the employment of national talent in a great national building, will serve as an example throughout the country, and that the style of Art which will be thus recommended and promoted, may be even adopted in fit situations for the decoration of the mansions and villas of affluent individuals.

In answer to the third question proposed, namely, whether the encouragement of historical painting may tend to alter the direction of the taste and practice of those artists pursuing the hitherto more thriving and popular branch of Art; it may be allowable to observe that even such a danger would be no just argument against the employment of deserving candidates for fame in another department. But the long neglected interests of the historical painters can, it is believed, be promoted without interfering in any degree with the prosperity of the class in question. That school is already formed; and the cause to which it chiefly owed its rise,—the possibility of its productions being placed in apartments of ordinary dimensions, must insure its duration; added to which, the societies for the encouragement of Art by subscription and lottery, have solely in view the acquisition and distribution of comparatively small pictures. The object now is to find opportunities as fit (they cannot possibly be as numerous) for the development and display of historical painting on a large scale. Whatever may be the influence of the proposed encouragement on the rising generation of artists, it is at all events desirable that inclination should be free; that the inheritors of that enthusiasm, which prompted the best English artists of the last century to offer to decorate St. Paul's cathedral and other buildings at their own expense, may no longer ask in vain even for space.

The general tendency of the national talent has been hitherto considered, in a great measure, apart from the question of the actual qualification of the artists. It may be sufficient, in reference to this part of the subject, to acknowledge that the difficulties of the style of Art, which is now proposed, may be peculiarly great in England, owing to the circumstances before adverted to, and that no common energy may be necessary to surmount such difficulties. But while the artists are expected to show themselves worthy of entering on that career which is now opening to them, it is but just to remind the enlightened judges of Art who refer to the great works of other countries, that those works were the result of repeated essays, and that considerable time was necessary for the formation of the taste and practice of those who produced them. In justice to the artists, the trial should be as fairly made in England.

On ordinary occasions the imitative arts may be considered as adventitious embellishments; but in proposing to adorn an important national edifice, where it is essential that a characteristic unity of design should be maintained throughout, painting should appear as the auxiliary of architecture. It was thus that it was employed in the best ages of Greece and Italy, and it was thus that its highest development was insured. In the present instance the chief decorations in painting will be required to be on an extensive scale. The difficulty of keeping large masses of canvas well stretched during all changes of weather, has been considered an objection to the employment of that material under such circumstances. The evil here alluded to may be seen in its worst form, in the ceiling of the chapel at Whitehall, owing to the surface of the paintings being highly varnished. The fittest kinds of painting, for the decoration of architecture, are those which can be applied, when required, to every surface, curved as well as plain; and for such general decoration, fresco — recommended as it is by the example of the great masters—appears to be better adapted than any other method.

The objections to the employment of fresco in London, on account of the smoke, have not been overlooked, and various information respecting the mode of cleaning such paintings has been collected. The opinions of Director Cornelius on the subject will be found in his statements (Appendix No. 3). Professor Hess, on being consulted on this point,* remarked that "if frescos were painted in the open air in London, the rain would be the best picture cleaner." The observation is so far important, that it assumes the possibility of washing frescoes freely without injury to the colours. Mr. Thomas Barker, of Bath, who painted a fresco of considerable extent in that city some years since, writes:†—"To clean fresco from smoke, I know of no mode so simple or efficacious, as washing the surface with pure water, using a soft sponge in the operation." Mr. Barker elsewhere observes:—"It is now seventeen years since the completion of that work;" (the fresco he painted) "if any change has taken place, it is in the colouring having become much more effective than when first completed." Mr. Andrew Wilson writes from Genoa,‡ that frescoes there are cleaned with vinegar, so as to look as fresh as when first painted. Carlo Maratti used wine in washing the Vatican frescoes, and succeeded in restoring the principal paintings, notwithstanding the injuries and neglect of nearly two centuries.§ There seems, therefore, to be no reasonable ground of

* By Mr. William Thomas.
† February 10, 1842. ‡ February 28, 1842.
§ Memoir in the second edition of Bellori's Life of C. Maratti.

apprehension on this account. With regard to the effect of the English climate, no very accurate conclusions can be arrived at, as the examples of older frescoes in this country are not numerous. About the middle of the last century some frescoes were executed at West Wycombe Park, by Guiseppe Borgnis, a Milanese, under the auspices of Francis Lord Le Despenser. The paintings are exposed to the open air, yet those in the east portico and south colonnade and loggio, are in general remarkably well preserved. The paintings in the west portico, from whatever cause, have suffered considerably. The east portico is an agreeable example of the union of fresco-painting with architecture; in the soffit is a copy of Guido's 'Aurora.' Some ceilings in the interior appear to be painted in oil.

As long as any doubt is expressed as to the mode in which the antique paintings which have been preserved were executed,* it may not be allowable to quote those works as examples of the durability of fresco-painting in particular; but they afford strong evidence of the durability of painting on well-prepared walls. Sufficient examples, however, of frescoes, properly so called, that have stood for many centuries, exist in Italy. Among them may be mentioned: at Padua the works of Avanzo, though injured in lately removing the whitewash with which they were covered; in Florence those of Benozzo Gozzoli in the Palazzo Ricardi, of Angelico da Fiesole, Masaccio, and others; in Perugia those of Perugino; in Assisi those of Giotto, (the vows of St. Francis);† these works belong to the fourteenth and fifteenth centuries. In S. Giacomo, Spello, Orvieto, Pisa, Siena, and Rome, various examples by the earlier masters are in good preservation, when unhurt by violence. The works of Luini, at Saronno and Lugano, may be mentioned as remarkable instances of frescoes in perfect preservation after three centuries.‡ It has been supposed that the sea air at Venice may have affected the few frescoes painted in that city; but in Genoa, where the influence of the sea air is more immediate and the effect of storms more severely felt, frescoes have lasted on the external walls of houses for some centuries.§

The practice of fresco-painting, as far as description can explain it, is sufficiently detailed in the papers of the Appendix which follow, but it may be desirable briefly to examine its general qualities as a means of representation.

Its difficulties are not to be dissembled; they are, however, not the difficulties of the mere method, but arise from the necessity of an especial attention to those qualities which rank highest in art; qualities which, when not absolutely indispensable, are too often neglected. Defects in composition, form, action, expression, and the treatment of drapery, may be redeemed in an oil-painting by various merits; not so in a fresco. A style of art thus circumscribed cannot, therefore, be recommended for exclusive adoption; but if studied together with oil-painting, its influence can hardly fail to be beneficial. The great Italian masters, as is well known, practised both methods; hence their employment, frequent as it was, in fresco, led to no imperfection, but on the contrary, may be considered to have been mainly conducive to the vigorous character of Italian design.

The immediate and necessary connexion of this mode of painting with the highest aims of art fits it to embody those inventions which belong essentially to the domain of thought. As a mode of decoration for public buildings it has peculiar recommendations: no style of painting is more clear, distinct, and effective at a distance. This is partly to be referred to the thorough execution, founded on the intelligence of form, which it requires, and to the brilliancy of the material employed for the lights. But there are other causes of this distinctness of effect more directly connected with general design. With dimensions and distance, and a treatment that depends rather on power of light than on intensity or quantity of shade for its effect, a style arises which develops the elements of composition in some measure distinct from chiaro-scuro. The influence of these conditions is apparent in the best Italian frescoes, which, at the same time that they exhibit the happiest adaptation of perspective and foreshortening, and often the most skilful management of gradations of light, are remarkable for impressive clearness of arrangement.

This style of composition is still more apparent in the celebrated cartoons of Raphael, in which it is carried to the most emphatic simplicity, still combining the picturesque principle of depth, as opposed to the flatness of basso-relievo. These works were evidently treated with reference to the material in which they were to be ultimately executed, namely, tapestry; in that material, as wrought in Raphael's time, powerful effects of light and shade were unattainable—a defect attempted to be remedied by heightening the relief of some of the objects with gold. The figures are, however, colossal in size, as the works were to be seen at a considerable distance, and the great artist attained distinctness by means of composition almost alone. The principal figures are rendered important chiefly by the place they occupy, and the story is comprehended at the first glance; thus a skilful arrangement supplies the absence of those modes of relief which might be resorted to in oil-painting; indeed the effect of light and shade, making every allowance for the injuries of time, is far weaker than that attainable in fresco.

But assuming this general style of composition to be applicable to fresco, it cannot be objected that, owing to its peculiar fitness in the case referred to, it would in any degree disqualify the artist for the practice of composition in oil-painting; for the cartoons of Raphael have always been considered to be among the most perfect examples of arrangement and of masterly clearness in telling a story, without any reference to the particular conditions which may have influenced the painter.

In like manner as regards colouring, the practice of fresco has never been found to have any unfavourable influence on that of oil-painting, but rather the reverse. Without referring to particular works as instances of the perfection in both methods, which the Italian masters of different schools—Francia and Raphael, Andrea del Sarto and Guido, Guercino and Pordenone* attained, it may be sufficient to mention the example of Correggio—in the opinion of Reynolds† the most consummate of painters as regards colour and execution. This great artist painted more in fresco than in oil, looking to the quantity of surface covered. In his case it is evident that even the comparative absence of depth and mass of shade in fresco had no unfavourable influence on his practice as an oil-painter, while the clearness of his colouring in his oil-paintings may not unreasonably be attributed in some degree to his experience in the other method.‡ And here it may be allowable to express the opinion that the great skill of the English artists in water colours might be the means of introducing new technical merits and a new perfection in the practice of colouring in fresco, which might again directly benefit the school of oil-painters.

The foregoing are among the considerations which it is considered might induce her Majesty's commissioners to recommend the promotion and encouragement of historical painting in connexion with the rebuilding of the Houses of Parliament, while a hope may be here expressed that the example will be followed on other occasions. The employment of fresco, for a portion at least of the intended works might be proposed conditionally, since it must necessarily depend on the evidence of inclination and qualification on the part of the artists, to work in that method.

C. L. EASTLAKE, Secretary.

The reader will ponder over this treatise; it is the production of an artist and a scholar, and will receive the respect even of those who may hold opinions opposed to the views of the accomplished writer.

We proceed to copy another valuable document, "THE SUBSTANCE OF SOME OPINIONS EXPRESSED BY DIRECTOR CORNELIUS ON THE PROPOSED DECORATION OF THE HOUSES OF PARLIAMENT."*

THE SITUATION.

Cornelius, the distinguished artist who has executed so many works in fresco at Munich and elsewhere, inspected the plans for the new Houses of Parliament, as well as the site of the buildings, during his short stay in London in November 1841. His attention was first directed to the general situation, with reference to works in fresco. He thinks the situation unobjectionable. He has no idea that the damp of the river can have any effect on fresco paintings in rooms elevated as those in question will be, above the actual level of the water. The effects of damp in the atmosphere are not apprehended by the German painters. Many failures that might have been hastily attributed to damp, were really owing, Cornelius observes, to the use of lime in too fresh a state. Of the experimental works painted at Munich in the open air, those only have faded which are known to have been done without due attention to the materials. Thus, a figure of Bavaria, painted by Kaulbach, which has faded considerably, is known to have been executed with lime that was too fresh. Similar failures in less exposed situations have been traced to the same cause. The cupola of Val de Grace at Paris, painted in the 17th century by Mignard, faded soon after it was done, though sufficiently elevated above damp exhalations, because the lime used was too new.

The damp which, in the opinion of Cornelius, is really prejudicial to fresco, is that which is occasioned by the use of unseasoned materials—new timber, imperfectly burnt bricks, &c. The nitre which is so destructive to fresco, is that which he supposes to originate from the stones of the wall rather than from the mortar. Such causes of decay might exist in high and dry situations from want of care. But Cornelius lays the greatest stress on the necessity of using lime that has been long kept, since this comes in immediate contact with the colours, and is a colour itself.† When this eminent artist, in conjunction with others, painted the house of the Chevalier Bartholdy, in Rome, an old mason who had been employed under Mengs (a not unskilful fresco painter), directed their attention to this point, and it so happened that they were then supplied with lime which had been preserved twelve years. The works alluded to, though the first executed by the modern German fresco-painters, have stood perfectly well.

Among other precautions it is desirable to let the building itself dry well before painting the walls: yet Cornelius painted in the Glyptothek at Munich, not long after it was finished, from a confidence in the soundness and dryness of the materials. He, however, took the precaution to use water that had been boiled in moistening the surface and in thinning the lime.

THE STYLE OF THE ARCHITECTURE.

With respect to the question, whether it is possible to preserve a due congruity between the modern taste in painting and Gothic architecture, the opinion of Cornelius is unhesitating; but this

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* According to Sir Humphrey Davy's experiments, the antique painting called the 'Aldobrandini Marriage,' was unquestionably executed in *fresco*; no colours were found in it but such as stand in fresco, and the white pigment was lime. (Compare Appendix, No. 5.) Other paintings appear, from his description of the materials, to have been executed in *tempera*, though he calls them fresco; but no wax (used in the *encaustic* method) was found in any of the specimens examined by this great chemist in Rome. (See The Philosophical Transactions, 1815, p. 97). In Pompeii, specimens of encaustic are said to be frequent.

† Letter from Professor Ernst Deger of Düsseldorf, 4th March, 1842.

‡ Communication from Mr. Ludwig Gruner.

§ Letter from Mr. Andrew Wilson, Genoa, 28th February, 1842.

* For a description of Pordenone's principal fresco, the cupola of S. Rocco at Venice, see Boschini, La Carta del Navegar Pittoresco, Ven. 1660, pp. 90—94.

† Notes on Du Fresnoy, Note LV.

‡ The works of Correggio in fresco, are here referred to merely to show that the practice of that method has no disadvantageous influence on the practice of oil-painting; but the cupolas of Correggio at Parma, are by no means favourable examples of the durability of fresco. Their decay appears, however, to have been owing to the former dilapidated state of the roofs and the penetration of damp, as the lower figures are better preserved. The fresco in the tribune of S. Giovanni was destroyed in enlarging that part of the church; part of the principal group, the Coronation of the Virgin, was fortunately saved, and was inserted in the wall of the library at Parma. It is in perfect preservation, and is one of the noblest works of the master.

* The particulars relating to the practice of fresco-painting, are extracts only from more copious details freely communicated by him. For some few allusions to facts, in the history of the Arts, connected with the subjects discussed, the Secretary of the Commission is responsible. These additions are distinguished by brackets, or are given as notes.

† As the opinion respecting the necessity of using lime that has been long kept is frequently repeated in this paper, it may be necessary to state, that other German and Italian fresco-painters do not consider it essential to keep the lime longer than ten or twelve months.—See the remaining papers in the Appendix.

opinion, it will appear, is the result of particular views respecting the standard of pictorial excellence. He thinks the Italian works which the Germans most approve, and modern German Art itself perfectly fit for such a purpose. The works of Heinrich Hess in the Allerheiligen Kapelle at Munich are, he observes, in one sense, a case in point, since that chapel is in the Byzantine style of architecture, the date of which is still earlier than the so-called Gothic. In these frescoes the space round the figures is often gilt, and thus the rude splendour of a remote period is united with a grandeur of design derived from the purest examples of Italian Art.

It is well known that in the middle ages the cathedrals and churches throughout Europe, however varying in their style of architecture, were more or less decorated with painted and gilded ornamemts and scriptural or legendary subjects. [Vestiges of paintings, even in churches where stained glass had been used, are often found concealed under whitewash, and every year brings some to light in our own country.]* Similar works in a ruined state, have lately been discovered in the choir of the cathedral at Cologne. These are now to be replaced, Cornelius states, by Professor Steinle, and the general style to be adopted will correspond with the architecture, although the forms and draperies will be treated with a due regard to the best examples of art.

Cornelius thinks that Westminster Hall might be decorated on the same principles, with a like attention to the character of the architecture. He considers that as the walls of such buildings were sometimes hung with tapestries, they could be quite as consistently adorned with paintings. It is to be observed that in the Hall of Constantine in the Vatican, painted by Giulio Romano and others from Raphael's designs, the edges of the frescoes are made to imitate the appearance of tapestry; this treatment is also observable in some of the cieling paintings of the Vatican, though differently contrived according to their situation. But Cornelius thinks no such approximation to the effect of hangings necessary, since paintings were quite as common as tapestry in ancient Gothic edifices. He considers the questions as to the appropriate style of sculpture and painting for Gothic buildings to rest precisely on the same grounds, and assumes that the artists of the thirteenth century would have added better ornaments to the architecture of the period if they had possessed the skill. He considers it, nevertheless, essential that a certain congruity and harmony should be preserved, less dependent on association than on general principles. He thinks that the style of some Florentine masters of the fifteenth century would harmonize well with Gothic structures of an earlier date or character.

It is here to be observed that the question of the adaptation of the style of art to the architecture is connected in the mind of Cornelius with that of the general expediency of returning to those severer principles of design which, it is acknowledged, first led to excellence in Italian Art. With these views he connects the consideration of the nature and capabilities of fresco, as a means of insuring attention to the elements of form and composition. The founders of the present German school, as is well known, at first proposed these principles and methods not as an end, but as a means which it was hoped would again lead to important results. But the attempt, according to the eminent artist so often quoted, was at the outset universally condemned. When a few individuals (with that artist himself, Overbeck and Veit at their head) began the revolution which they have now rendered comparatively popular, they had to encounter the most violent opposition and the keenest ridicule from their own countrymen; and even when, after years of perseverance, they had succeeded in gaining some favour at home, it was long before foreigners acknowledged their merit. Cornelius dwells on these circumstances in recommending the style above alluded to.

There are other considerations connected with the application of painting to Gothic architecture particularly, on which Cornelius was consulted, and which may not be undeserving of attention. The available spaces for painting in Gothic buildings are supposed to be unfavourable; the pointed arch, sometimes introduced superficially on walls, and the acute forms produced by the simplest groinings in ceilings are, it is remarked, difficult to fill satisfactorily. It is here necessary to bear in mind that the taste for this style of architecture declined in Italy much earlier than in the rest of Europe, and hence the examples of celebrated paintings in Gothic churches are rare; the works of Cimabue and other early Italian masters at Assisi, and those ascribed to Giotto in the church of the Incoronata at Naples are, however, cases in point, and had Gothic architecture continued to prevail in Italy, higher examples, it may be assumed, would not have been wanting. Cornelius does not admit that there is any unusual difficulty in adapting painting to the compartments of Gothic architecture. [It may be readily granted that all cieling-painting is difficult to contrive and execute, but no Gothic roof, assuming the groining to be simple, could present such difficulties as Michael Angelo had to contend with, in the angles of the Sistine chapel (the architecture of which is not Gothic), where the figures are painted on a projecting ridge formed by the meeting of two curves. The celebrated foreshortened figure of Haman is painted on such a surface. A portion of the cieling in one of the Stanze of the Vatican, presents similar difficulties.] The more florid style of Gothic may be acknowledged to be unfit for pictorial decoration on a large scale; its surfaces being so crowded with ornamental panelling that little space remains for pictures.

Another objection to the application of painting to Gothic architecture, is the use of stained glass. A decoration so suitable in many instances to Gothic windows, is incompatible with the due effect of paintings on the walls, the colours of which require to be displayed by a colourless, and at the same time a sufficient light. This objection is met by the consideration that stained glass is not desirable nor usual in all Gothic buildings, to the extent to which it was employed in those of a sacred character. Its application elsewhere was generally less profuse, and might be so contrived as not materially to interfere with the quantity or quality of the light. In answer to a question on this subject, addressed to Cornelius by letter, he replies, "The church 'in der Aue,' at Munich, which has painted windows, is not adorned with frescoes, but the church of St. Francis, at Assisi, shows how painted windows and frescoes may be combined. The paintings discovered in the cathedral at Cologne were without doubt executed immediately after the completion of the choir."*

FRESCO AS COMPARED WITH OIL-PAINTING.

Cornelius is decidedly of opinion that fresco should be preferred to oil-painting for the decoration of the New Houses of Parliament. In pronouncing this opinion he is of course not alive to any of the considerations which would weigh with English judges respecting the present ignorance of the process of fresco in this country, and the comparative mastery of our oil-painters. In no circumstances probably could he prefer oil-pictures to fresco, in which he has for many years been constantly engaged, and in which his taste has been formed. He, however, supports his preference (at least with regard to certain applications of painting) by argument and example. He maintains that fresco is on every account fittest for monumental, permanent works in public buildings in which painting is to be considered as the handmaid of architecture. The Italian masters, he observes, were always fully impressed with the necessity of adapting their works to the effect of the architecture, so as to make one harmonious whole. The nature of fresco fits it for such a purpose. It is indeed impossible to produce that illusion which is considered so desirable in oil-pictures—the same depth of shade is not in the artist's power; but this very circumstance, while it compels attention to composition, colour, and form, renders fresco more directly appropriate for strictly decorative purposes.

On no point is Cornelius more decided, than on the necessity of placing a given series of frescoes under the control of one directing artist. This appears to be quite compatible with the employment of many such directors, by subdividing the works; but he thinks it most desirable that in one complete series there should be a congruity of style and general execution. In Munich, where great experience has now been gained in these undertakings, several independent masters have formed scholars to work in their style, and these have been ultimately employed on original works. This gradual education of scholars is observable, if we follow the career of Cornelius himself. For example, when employed in his first work in Munich (the frescoes of the Glyptothek) the cartoons were all the work of his own hand; the assistance he received was only in the execution of the paintings. In the Pinakothek his sketches and small drawings sufficed for his pupils to prepare some of the cartoons, and lastly, in the Ludwig-Kirche the invention even of some subjects was entrusted to a scholar, namely, Hermann.*

No new modes of cleaning fresco have been devised in Germany. To a question on this point addressed to Cornelius by letter, he replies:—"The London smoke may, undoubtedly, have a disadvantageous effect on frescoes; but with a due warmth,—for example, by the introduction of warm air or warm water in tubes,—I am of opinion that, in the situation where the new buildings are, no particular evil effects are to be apprehended. If, however, after fifty or a hundred years, it should be found that the dirt had accumulated to a great extent, the surface could be cleaned with bread. The mouldy appearance which sometimes shows itself is to be removed with a wet sponge. The mouldy efflorescence which appears in some cases may be owing to saltpetre in the walls: for this there is no remedy; but, on the other hand, it never appears when the walls are built with well seasoned and dry materials. In the Munich frescoes no saltpetre has shown itself." (An artist of Rome, Cavaliere Agricola, has been lately employed to clean the old frescoes in that city; he has published the result of his experience, and his report, which has been procured, would be among the documents to be referred to in any future inquiry relating to the modes of cleaning fresco. The method adopted by Carlo Maratti, in 1702, as I have elsewhere remarked, is also preserved.)

TIME NECESSARY FOR THE EXECUTION OF WORKS IN FRESCO.

The whole scheme and invention of a series of frescoes should not only be settled, but all the large drawings made by the time the building is ready; for the work can then advance rapidly. Supposing the present buildings to be ready in seven years from this time, Cornelius says it is time to begin the designs. The German artists, expert as they are in drawing, always take some years to prepare their cartoons. Cornelius's cartoon for the altar-wall of the Ludwig-Kirche at Munich was executed in Rome: he went there for the purpose. If Westminster Hall, or any other building already in existence, is to be adorned with frescoes, the wall should be prepared with the first rough coat of mortar at once; for this ought to be on the wall, if possible, for some years before it receives the final preparation immediately before painting, unless very old lime be used in the first instance: but even in that case, six or twelve months should elapse before painting on it, to give it ample time to harden.

THE PRACTICE OF FRESCO-PAINTING.

THE CARTOON.—It may be assumed that it is impossible to retouch a fresco painting to any extent. The portion of the work undertaken in the morning must be completed during the day. The partial remedies and contrivances in case of unavoidable delay or accidental defects will be hereafter considered.

Hence every part of this design must be defined in preparatory studies: the fresco is, in fact, a copy from these, the forms being *traced* on the wall from drawings the full size. [Cartoons of the kind prepared for fresco (that is, without colours) may be seen in the National Gallery; namely, those at

* Preston, Dartford, Rochester, the Chapter House, Westminster, &c.

* Without reference to the style of the architecture, the highest authority for the union of stained glass, to a certain extent, with paintings on the walls, is that of the Stanze of the Vatican, the windows of which were enriched with figures of angels supporting the papal arms (those of Julius II. and Leo X.), by the glass painter, William of Marseilles, at the very time when Raphael was painting the frescoes of the same rooms. See Vasari, Vita di Guglielmo da Marcilla.

* The public spirit of the German artists is apparent in the circumstance of Cornelius himself now undertaking to superintend the execution of Schinkel's designs in Berlin, with scarcely any addition of his own. His own first original work in that city, is to be the decoration of a Campo Santo.

the head of the staircase, by Agostino Caracci.* When the painting is to be very large, and it is found inconvenient to prepare a cartoon of the same size, the drawing may be made half the size: or, the whole composition of the full size may be divided into two or more cartoons; [thus Raphael's cartoon, for the school of Athens, preserved in the Ambrosian Library at Milan, contains the figures only, without the architecture.] It is scarcely necessary to observe that the cartoon itself is, in the first instance, generally enlarged from small drawings of the whole composition, with the aid of careful studies for the separate parts. The following is the mode in which Cornelius prepares and fixes his cartoons. A strong cloth is stretched on a frame as if to be prepared for painting; paper is then firmly glued on the cloth. When this first layer of paper is quite dry, a second layer is carefully glued over it in the same manner. The edges of the separate sheets are a little scraped, where they overlap, in order to preserve an even surface. The surface is then prepared for drawing with size and alum. The drawing is made with charcoal, and, when finished, is *fixed* by wetting the back (the cloth) with cold water, and then *steaming* the drawing in front. The effect of this last operation is to melt the size a little, thus fixing the charcoal.

A finished drawing of the full size being thus ready, the outline is *traced* from it on oiled (transparent) paper: if the finished drawing is half the size it is enlarged by squares to the full dimensions, portion by portion; in this case the paper on which it is copied should be moderately thin, for the convenience of tracing on the wall. A part of this "working" outline (as much as can be finished in one painting) is now nailed to the wet wall, and the forms are again traced with a sharp point, which makes an indented outline through the paper on the soft plaster. The "working" drawing is generally destroyed in this operation. [The following is another mode: the paper to be applied to the wall is placed behind, and in close contact with, the finished cartoon; the outlines of the latter are then pricked, and the operation necessarily leaves a similarly pricked outline on the paper behind. The next process is to pounce the pricked outline of the latter, when fastened to the wall, with a little bag of black or red dust; this leaves a dotted outline on the wall. This method is sometimes adopted for small works, as the surface of the plaster thus remains undisturbed.] The first mode—tracing on oiled paper, and then again from it to the wall—is, however, generally preferred, since it insures the best and most decided outline, while the finished cartoon may be preserved uninjured. In many celebrated Italian frescoes the indented outline, produced by tracing, is apparent.†

It has been already observed that the fresco is a final operation; any considerable alterations that may suggest themselves when the cartoon is completed must be made on the cartoon, or rather on additional pieces of paper fitted upon it.

[One of the most interesting examples of the nature and extent of the alterations that may be introduced in a composition prepared for fresco, is the cartoon, already referred to, of Raphael's 'School of Athens. The changes are mostly additions. The figure of Epictetus, represented in the fresco sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved no inconvenience. Some less important alterations in the same fresco, such as covering the head of Aspasia with drapery instead of showing her flowing tresses (for thus she appears in the cartoon), might have been made on the wall without any change in the drawing. That this cartoon was the identical one which served for the execution of the fresco is proved by the exact conformity of every part, except the additions above mentioned, with the painting.]

Beside the cartoon, in which the forms and general light and shade are determined, it is desirable to have a coloured sketch of the whole composition, for it is almost as impossible to change colours as forms after the fresco is done. In general, the German painters are not in the habit of making complete coloured sketches for this purpose.

THE PREPARATION OF THE WALL.

If the wall to be painted is covered with old mortar, the ingredients of which are unknown, this coat should be entirely removed till the solid materials are laid bare. The rough coat then applied is composed of river sand and lime. The proportions of the sand to the lime may vary in different climates, and the working builder and mason are sufficiently experienced on this point. In Italy, it appears that two parts of sand were added to one of lime; the Germans generally use more sand, viz., three parts to one of lime. The thickness of the coat is such as is generally used in preparing the walls of dwelling-houses. The surface of this first application should be rough, but not unequally so; and the mason should avoid leaving cavities in it.

The wall thus prepared should be suffered to harden perfectly; the longer it remains in this state the safer it will be, especially if the lime used was in the first instance fresh. In that case, two or three years even should elapse before any subsequent operations are undertaken. Among the essential conditions of fresco-painting must be mentioned the preparation and seasoning of the lime. At Munich it is made and kept as follows:—A pit is filled with clean, burnt limestones, which, on being slaked, are stirred continually till the substance is reduced to an impalpable consistence.* The surface having settled to a level, clean river sand is spread over it to the depth of a foot or more, so as to exclude the air, and lastly the whole is covered with earth. The German painters suffer the lime to remain thus for at least three years before it is used either for the purposes of painting (for lime is the white pigment) or for coating the walls. Cornelius prepared the lime for the Ludwig-Kirche eight years before he painted there. A great quantity is generally kept in Munich, and might, perhaps, be had from thence for works in this country. The late Lord Monson intended to have had lime from Munich for the works which Cornelius was to have done for him at Gatton. The pits or vats in which the lime is preserved are not lined with brick nor protected in any way; they are dug in the mere earth. The lime thus kept is found moist, as at first, after many years. Cornelius said that there might perhaps be no objection to lining the pits, so as to keep the lime clean, but that the usual mode was to slake it and keep it in the mode described. †

The ultimate preparation for painting on the dry, hard, well-seasoned mortar is as follows:—The surface is wetted again and again, with water that has been boiled, or with rain water, till it ceases to absorb. Then a thin coat of plaster is spread over that portion only which is to be painted; the surface of this coat should be but very moderately rough. As soon as it begins to *set* (in ten minutes or so according to the season), a second thin coat is laid on somewhat fatter, that is, with more lime and less sand,—about equal proportions. Both these layers together are scarcely a quarter of an inch thick. The plaster is laid on and the surfaces are smoothed with a wooden trowel—this at least is Cornelius's practice. Some painters like the last surface (which is to receive the fresco) to be perfectly smooth; one of the modes of rendering it slightly rough is to fasten some beaver nap to the trowel: another is to pass over the plaster in all directions lightly with a dry brush.

THE PROCESS OF PAINTING.

A portion of the outline is now traced with a sharp point on the plaster as before described, and the painter begins to work when the surface is in such a state that it will barely receive the impression of the finger, and not so wet as to be in danger of being stirred up by the brush: besides other inconveniences this would fill the brush with sand. If the wall has been previously well wetted, the plaster will not dry too rapidly; but if, during the course of a dry summer's day the surface begins to harden too much and no longer takes the colour well, the painter takes a mouthful of water from time to time and sprinkles it over the surface, in the same manner as sculptors sometimes wet their clay models. Much evidently depends on the thorough wetting of the dry mortar, before the last preparatory coats are applied.

In painting, it will be found that the tints first applied sink in and look faint, and it is necessary to go over the surface repeatedly before the full effect appears. But after some time, especially if the surface be not occasionally moistened, the superadded colour will not unite with what is underneath. The change in some of the colours from the wet to the dry state can be best learned by experience, but it is usual to try the tints at first on a brick or tile that absorbs moisture.

After having completed the portion allotted to the day, any plaster which extends beyond the finished part is to be removed, and in cutting it away care must be taken never to make a division in the middle of a mass of flesh, or of an unbroken light, but always where drapery, or some object, or its own outline forms a boundary; for, if this be not attended to, it is almost impossible, in continuing the work the next day, to match the tints so that the junction shall be imperceptible; but by making these junctions correspond with the outlines of the composition, the patchwork which is unavoidable is successfully concealed.

In the next day's operation the surface of the old mortar is to be wetted as before, and care must be taken to wet the angles round the edge of the portion previously painted. This requires to be done delicately with a brush, in order to secure the sufficient moistening of every minutest corner, and also to avoid wetting or soiling the surface of the finished portion. On this last account it is better to begin from the upper part of the wall; for, if the lower part is first finished, the water constantly runs over the fresh painting.

When the painter is unable to finish a portion at once, or is compelled to leave it during the day for a considerable time, the Munich artists have a contrivance which arrests the drying of the work. A board is padded on one side, the cushion being covered with waxed cloth; a wet piece of fine linen is then spread over the fresh plaster and painting, and pressed to the surface of the wall by the cushioned side of the board, while the other side is buttressed firmly by a pole from the ground.

When any defect in the first operation is irretrievable, the spoiled portion is carefully cut out and the process above described is renewed for that particular part. The same remedy is possible in reviewing the finished work, but here again care should be taken that the portion cut out should be bounded by definite lines, for the reason before given. This attention to the nice adjustment of the successive portions of the work, so as to make one whole in the mere execution, is of great importance in fresco-painting.

In the finished fresco the depth of shadows is often increased, parts are rounded, subdued and softened, by hatching, in lines of the colour required, with a brush not too wet; the medium then used being vinegar and white of egg. Shade is more easily added in this way than light, but some use crayons made of pounded egg-shells to heighten the lights. It is to be observed, that such retouchings are useless in frescoes painted in the open air, because the rain washes them away, whilst the rain does not affect frescoes painted without retouchings; of this the paintings on the Isar-Thor at Munich are a sufficient proof. [Cavaliere Agricola who, as before observed, has lately published a report on the Roman frescoes, is of opinion that they were retouched with coloured crayons.* Vasari, † however, distinctly says that frescoes which were not retouched were least subject to alteration and decay.] Various methods of this kind have, nevertheless, been resorted to by the Munich painters, and Cornelius has mentioned some.

THE COLOURS AND IMPLEMENTS.

These details, communicated with all-sufficient precision by Cornelius, need not be inserted here, as they are given in other papers that follow. The colours are chiefly simple earths; no vegetable, and few mineral, preparations can be used with safety, but there is a mode of rendering vermilion durable. The palette is of tin, with a rim round it to

* Presented by Lord Francis Egerton. Agostino Caracci assisted in the frescoes of the Farnese Palace, and the two subjects in question were, it appears, designed and executed entirely by him. See Lanzi, v. 5, p. 74, and Malvasia, v. 1, p. 439.

† Compare Appendix, No. 5. The outlines of Raphael's cartoons are covered with pin-holes. This is very apparent also in the fragment of the cartoon for the 'Murder of the Innocents,' now in the National Gallery. Of the cartoons above mentioned, by Agostino Carracci, one (the Triumph of Galatea) has the pricked outline; the other (the Cephalus and Aurora) not.

* The Italian mode, described in another paper of the Appendix, is somewhat different.

† Professor Hess directs the lime to be kept in pits lined with brick.

* See Appendix, No. 5.

† Introduzione, c. 19, and Vita di Antonio Veneziano.

prevent the colours, which are thinned with water, from running off. The colours, mixed or ground in water, are kept at hand in small pots. The brushes are of the usual materials, but they should all be somewhat longer in the hair than those used for oil-paintings.

VARIOUS COMMUNICATIONS ON FRESCO-PAINTING.

The following papers contain further information respecting the practice of fresco-painting, or point out the sources where the subject is more fully treated. In inserting these communications and extracts, it has not been possible to avoid occasional repetition, but in some cases coincident testimony may be necessary to establish or recommend particular methods. While the question respecting the adoption of fresco remains, for the reasons before stated, undecided, it may appear premature to describe its methods so fully; but it is precisely because so little is generally known of the process, in this country, that it has been thought desirable to take this means of putting the artists and the public in possession of the information that has been collected.

A communication on fresco by Professor Hess, of Munich (to Mr. William Thomas), need not be given at length, as it agrees generally with the foregoing statements by Director Cornelius. In speaking of the preparation of the wall, Professor Hess recommends "bricks well dried, and of equal hardness," as the groundwork of the mortar and plaster. Mr. Thomas observes, "All the frescoes in Munich are painted on the (plastered) brick wall: laths with wattling and copper nails are not approved of, as the risk of bulging is thus increased. The use of laths is sometimes necessary for certain surfaces, but the professors in Munich are decided that a brick ground is to be preferred wherever it is practicable, not only on account of its solidity, but also because it is better adapted for the execution of the painting. The brick ground absorbs superfluous water, and keeps the plaster longer in a fit state for painting upon. The painting ground dries much quicker on laths, as two surfaces are presented for evaporation. The walls ought to be thoroughly dry. A wall of a brick, or a brick and a half in thickness, is preferable to paint upon. Professor Hess once observed to me, that where the walls in the lower portions of buildings were five or six feet thick, the liability of saline matter making its appearance was much increased, as the mass of wall remains longer in a humid state."

Mr. C. H. Wilson, professor of ornamental design in the Royal Edinburgh Institution, has contributed much useful information on the subject of fresco, derived from his own observation in Italy, and from recent communications from his father, Mr. Andrew Wilson, now at Genoa. He observes: "In Italy the practice of lathing *walls* is unknown, but many of the finest Italian *ceiling* frescoes are on lath, and are in perfect condition. Most vaulted ceilings, in what is termed the *piano nobile*, or principal floor of every palace, are constructed of wood. The lathing in this case is not attached to single thin pieces of timber, cut to the shape of the ceiling, but to a strong grating; in some cases the ribs and transverse pieces of this grating are four inches thick each way. The lathing in Italy is a very peculiar process. The material is the reed, which is cultivated so extensively in that country, and used in so many ways. It grows to the length of about 18 feet, and is rather more than one inch and a quarter diameter at the base. When these reeds are used for lathing they are split, and not being strong enough for the purpose in this state, they are wattled upon the grating.* The result of this somewhat complicated contrivance is a framework of great strength."

Mr. Hamilton, a distinguished architect of Edinburgh, observes: "In the preparation of walls and ceilings for fresco-painting, no expense should be spared; battens and laths are obviously perishable materials, and therefore ought to be avoided. The damp from exterior stone walls may be guarded against by lining them with brick, and now that the use of cast-iron is so well understood, the girders or joisting of houses where fresco-painting is contempleted should be of iron arched with brick between, and thus a perfectly level ceiling may be formed of the most durable kind." For the more effectual prevention of damp, Mr. Hamilton recommends that the lining of brick should be somewhat detached, leaving a small space between it and the stone wall, to which it could be bound at intervals. Mr. C. Wilson, in communicating this opinion, remarks, that as the brick lining, added to walls of sufficient solidity for the support of the ceiling here described, would diminish the size of the rooms, tiles placed edgewise might be used instead of bricks. These should, however, be of sufficient strength to be in no danger of fracture from any ordinary accident. To guard against damp from roofs, or even occasional washing of upper floors, it is also suggested that a coating of asphalte might be applied on the upper sides of the arches of the ceiling. In some cases asphalte might be necessary in walls. Mr. C. Wilson observes, that a French architect, M. Polonceau, effectually checked the progress of damp from a humid soil, in several instances, by covering the horizontal surface of the masonry a few inches above the level of the soil with a coating of liquid asphalte, applied with a brush; when this was dry it was covered with a layer of coarse dry sand, and the building then proceeded. An external joint of hard asphalte at the same level is necessary effectually to cut off all communication of damp. (See the "Revue Générale de l'Architecture," September 1841.) These and other remarks on the construction of walls and ceilings have been communicated with all deference to the judgment and experience of the architect of the new buildings at Westminster.

In considering the question respecting the comparative fitness of laths and bricks, as a groundwork for fresco, it is not to be forgotten that the battened wall sooner adapts itself to the temperature of the atmosphere, and is therefore less likely to be affected by external damp; while the coldness of the more solid wall causes the rapid condensation of moisture in humid weather. This evil might perhaps be guarded against by due precautions with regard to temperature and ventilation.

Mr. C. Wilson next describes the mode of preparing the lime at Genoa:—"The lime having been slaked is mixed in a trough about six feet in length, and twenty inches in width; at the bottom it is somewhat narrower. The instrument used in mixing it is similar to that used by our masons. The lime is worked with this, and water is thrown in till the substance is of the consistence of cream. At the end of the trough there is a little sluice, the opening of which, however, comes only to within an inch and a half of the bottom of the trough. On being drawn up, the sluice allows the lime to escape, but small stones or impurities which may have sunk to the bottom are prevented from passing by the ledge under the opening. The lime is received in a pit dug in the mere earth (not lined) to the depth of several feet, and of any convenient size. The process of mixing in the trough is repeated till the pit is well filled, the trough being washed out with clean water every third or fourth mixing."

"The lime being thus prepared, is left in the pit from *eight to twelve months*,* according to its ascertained strength. The lime for the first rough coat need not be kept more than two months: this is allowed to dry perfectly, before the next coats are put on. The proportion of sand to lime is the same as with us, viz., two of sand and one of lime. No hair is used by the Italian plasterers. The lime of which the *intonaco*, or coat of fine plaster, is composed, is, however, to be subjected to a much more careful preparation than that used for the first coat. After it has been kept the requisite time, it is taken out with a spade, the greatest care being necessary not to come too near the edges, sides, or bottom of the pit, lest any clay or earth should be taken up with the lime. It is now thrown again into the troughs, and is again thoroughly mixed with water, till it is not thicker than milk; it is then allowed to escape as before, through the opened sluice, but this time it passes through a fine hair sieve into an earthenware jar; a number of these jars are required, and each is filled to within a third of the top. The lime is allowed to settle, and when the water which rises over its surface is clear, it is poured off. This is repeated till there is no more water to pour off, and the lime remains in the jar, of the consistence of the white paint commonly used, and is quite as smooth. It is now ready to be mixed for the *intonaco*, which consists, as usual, of two parts sand and one of lime. Great pains are taken in Italy to find a suitable sand: it must be perfectly clean, sharp sand, the grains of equal size, and its colour favourable, as the *intonaco* should not be too dark. The presence of any earthy particles in the plaster would inevitably ruin the fresco: this accounts for the very careful preparation which all the materials used undergo."

Professor Hess recommends avoiding the intermixture of plaster of Paris in the mortar for the first rough coat (in the finer coats it is never employed as a preparation for fresco), and advises a moderate use of small flint pebbles. The rough coat should not be too compactly laid on, as its porousness is essential to the convenience of fresco-painting. In like manner the last finer coats should be lightly floated on to ensure their power of absorption. He proceeds: "The plaster for painting on is composed of lime not in too caustic a state, and pure quartz sand. With regard to the lime, it should be well and uniformly manipulated, and should be entirely free from any small hard lumps. The sand should be very carefully washed to cleanse it from clayey or saline particles, and should be afterwards dried in the open air. Sand that is coarse or unequal in grain should be sifted; thus the plaster will be uniform in its texture. The proportion of sand to the lime is best learned from experience, and must depend on the nature of the lime. If the plaster contains too much lime it becomes incrusted too soon, is too smooth in surface and easily cracks; if it contains too little it is not easily floated, the successive patches (as the fresco proceeds) are not to be spread conveniently in difficult situations, and the plaster is not so lasting."

"Before laying on the plaster, the dry rough coat is wetted with a large brush again and again, till it will absorb no more. Particular circumstances, such as spongy bricks in the wall, humid or very dry weather, &c., dictate the modes in which this operation is to be regulated. The plaster should be laid on lightly and freely with a wooden hand-float; in connecting the successive patches some portions require, however, to be finished with an iron trowel; in this case care must be taken not to press too strongly, otherwise rust spots might appear in the lime, and even cause portions of the superadded painting to become detached. [A glass float seems to be preferable where a wooden instrument is unfit.] The plaster should be about a quarter of an inch in thickness. The surface of the last coat is then slightly roughened to render it fitter for painting on. The wall thus prepared is to be left a quarter or half an hour before beginning to paint."

The colours enumerated by Professor Hess are the following:—"White: lime which has either been long kept, or by repeated manipulations and drying is rendered less caustic. Yellow: all kinds of ochres, terra di Siena. Red: all kinds of burnt ochres, burnt terra di Siena [the brightest particles selected at different stages of the process of burning, furnish, according to Director Cornelius, very brilliant reds], oxides of iron, and lake-coloured burnt vitriol. Brown: umber, raw and burnt, and burnt terra vert. Black: burnt Cologne earth, which when thus freed from its vegetable ingredients, affords a pure black. Purple: burnt vitriol, cobalt blue, and lake-coloured burnt vitriol. Green: Verona green (terra vert), cobalt green, and chrome green. Blue: ultra-marine, cobalt, and the imitation of ultra-marine; the last is most safely used for flat tints, but does not always mix well with other colours. These colours have been well tested, and for the most part admit of being mixed in any way. Other more brilliant colours, such as chrome yellow, vermilion, &c., have been tried in various ways, but have not yet, in every case, been found to stand. Colours prepared from animal and vegetable substances cannot be used at all, as the lime destroys them." Fresco-painters observe that "great attention is necessary in the due preparation of tints on the palette, for if tints are mixed as the work proceeds, the painting when dry will appear streaky: when the colours are wet the differences are not so perceptible."

In addition to hog's hair tools, which, as before

* Compare with the directions of Vitruvius, Appendix No. 5.

* In Florence, where fresco-painting is now occasionally practised, artists are of opinion that, "the lime should be kept in the moist state from *eight to twelve months*, otherwise it will burn both colours and brushes." (Letter from Mr. Seymour Kirkup, Florence, 1842.)

observed, are longer than those used in oil-painting, "small pencils of otter hair in quills are used. No other hair resists the lime, but becomes either burnt or curled. The palette, of the material and form before described, is covered with a light coloured varnish to protect the tin from rust. Rain water (that has not passed through an iron tube), boiled or distilled water should be used from first to last in all the operations of fresco-painting."

Professor Hess continues:—"After the painter has laid in his general colour, he should wait half an hour, accordingly as the colour sets, before he proceeds to more delicate modelling. In these first operations he should avoid warm or powerful tints, as these can be added with better effect as the work advances. After the second painting and another shorter pause, the work is finished with thin glazings and washings. In this mode the requisite degree of completion can be attained, provided the daylight and the absorbing power of the plaster last. But if the touches of the pencil remain wet on the surface, and are no longer sucked in instantaneously, the painter must cease to work, for henceforth the colour no longer unites with the plaster, but when dry will exhibit chalky spots. As this moment of time approaches, the absorbing power increases, the wet brush is sucked dry by mere contact with the wall, and the operation of painting becomes more difficult. It is, therefore, advisable to cease as soon as these indications appear."

"If the wall begins to show these symptoms too soon, for example in the second painting, some time may be gained by moistening the surface with a large brush, and trying to remove the crust or setting that has already begun to take place; but this remedy affords but a short respite. In the additions to the painting on successive days, it is desirable to add the new plaster to that part of the work which is not quite dry, for if added to dry portions the edges sometimes exhibit spots. Various other effects sometimes take place from causes that cannot be foreseen, and the remedies must be provided by the ingenuity of the artist, as the case may require."

The following extract from a letter, addressed by Mr. Andrew Wilson to his son (in March last), will render the process of painting in fresco more intelligible; but it is almost needless to observe, that in such details, the practice of painters may vary considerably:—

"I lately went to the royal palace (Genoa) to see the Signor Pasciano paint a ceiling in fresco. His tints had all been prepared before my arrival; he had only two in pots, viz., pure lime and a very pale flesh tint. He had no palette, but a table with a large slate for the top: on it he set round, 1. Terra vert. 2. Smalt. 3. Vermilion. 4. Yellow ochre. 5. Roman ochre. 6. Darker ochre. 7. Venetian red. 8. Umber. 9. Burnt umber. 10. Black. These colours were all pure, mixed only with water and rather stiff; put down with a palette knife, perhaps about an ounce, or two at most, of each. He mixed each tint as he wanted it, adding to each from the pot of flesh tint or that of white. Near him lay a lump of umber, and on taking up a brushful of colour he touched this with it; the earth instantly absorbed the water, and he was thus enabled to judge of the appearance which the tint would present when dry. The painter used a resting-stick with cotton on the top to prevent injury to the *intonaco*. The *intonaco* being prepared in the manner which I have described, the moment it would bear touching he set to work. The head was that of the Virgin; he began with a pale tint of yellow round the head for the glory (the colour of the ground, owing to the mixture of sand with the lime, it is to be remembered is a cool middle tint), he then laid in the head and neck with a pale flesh colour, and the masses of drapery round the head and shoulders with a middle tint, and with brown and black in the shadows. He next, with terra vert and white, threw in the cool tints of the face; then, with a pale tint of umber and white, modelled in the features, covered with the same tint where the hair was to be seen, and with it also indicated the folds of the white veil. All this time he used the colours as thin as we do water-colours; he touched the *intonaco* with great lightness, and allowed ten minutes to elapse before touching the same spot a second time. He now brought his coloured study, which stood on an easel near him, and began to model the features, and to throw in the shades with greater accuracy. He put colour in the cheeks, and put in the mouth slightly, then shaded the hair and drapery, deepening always with the *same* colours, which become darker and darker every time they are applied, as would be the case on paper for instance. Having worked for half an hour, he made a halt for ten minutes, during which time he occupied himself in mixing darker tints, and then began finishing, loading the lights and using the colours much stiffer, and putting down his touches with precision and firmness; he softened with a brush with a little water in it. Another rest of ten minutes: but by this time he had nearly finished the head and shoulders of his figure, which, being uniformly wet, looked exactly like a picture in oil, and the colours seemed blended with equal facility. Referring again to his oil study, he put in some few light touches in the hair, again heightened generally in the lights, touched too into the darks, threw a little white into the yellow round the head, and this portion of his composition was finished, all in about an hour and a half. This was rapid work; but you will observe that the artist rested *four times*, so as to allow the wet to be sufficiently absorbed into the wall to allow him to repass over his work."

"The artist now required an addition to the *intonaco*; the tracing was again lifted up to the ceiling, and the space to be covered being marked by the painter, the process was repeated, and the body and arms of the Madonna were finished before I left him at one o'clock."

The following is an extract from a second letter:—"Yesterday I went again to see Pasciano, and I found that he had cut away from his tracing or cartoon those parts which he had finished upon the ceiling; in fact I now found it cut into several portions, but always carefully divided by the outline of figures, clouds, or other objects. These pieces were in some instances a good deal detached from each other, and were nailed to the plaster so as to fold inwards or outwards for pouncing the outlines. The *intonaco* had just been fresh laid for the upper half of an angel supporting the feet of the Madonna; this was one of a group much larger than those surrounding the glory, and therefore requiring more colour and finish; more than half of the figure too was in shadow, with a strong ray of light on the face and on one of the arms; this was a good opportunity of observing the painter's management of shadow. Having gone over the outline carefully with a steel point, he waited till the *intonaco* became a little harder, and in the mean time mixed up a few tints, he then commenced with a large brush, and went over the whole of the flesh; he next worked with a tint which served for the general mass of shadow, for the hair, and a slight marking out of the features. He now put a little colour into the cheeks, mouth, nose, and hands, and all this time he touched as lightly as he possibly could, not to wash up the *intonaco*. He then halted for ten minutes, looking at his oil study, and watching the absorption of the moisture, and he called my attention to his outline; none of it was effaced by this washing.

"The *intonaco* would now bear the gentle pressure of his fingers, and with the same large brush, but with water only, he began to soften and unite the colours already laid on. Observe, he had not as yet used any tint thicker than a wash of water-colour, and he continued to darken in the shadows without increasing the force or depth of colour. This I before noted to you, that you can strengthen by the simple repetition of tint, but if the day be very dry, after an hour or two this process of repeating with the same tint produces an opposite effect, and instead of drying darker, it actually dries lighter. [See this explained in the communication by Professor Hess.] I now observed that the painter had increased the number of his tints, and that they were of a much thicker consistence, and he now began to paint in the lights with a greater body of colour, softening them into the shades with a dry brush, or with one a little wet as he required. In drying, the water comes to the surface, and actually falls off in drops, but this does no harm whatever to the work; although it sometimes looks alarming."

Mr. C. Wilson observes, that the 'Aurora' of Guido, in the Rospigliosi Palace in Rome, was painted on a copper trellis, and afterwards fixed on the ceiling where it still exists. He adds that this fresco was offered for sale about fifteen years since, and that its safe removal was guaranteed. Mr. W. Thomas states that some small (landscape) frescoes by Professor Rottman, in the Hofgarten in Munich, were painted on an iron frame and wire-work, and fixed in their situation afterwards. The example of Guido's 'Aurora,' the figures of which are larger than life, shows that it would be possible to prepare moveable frescoes for situations where this might be thought necessary; for example, before flues or tubes in walls. But it is to be remarked that flues behind frescoes have generally injured them. Mr. Agliè, who painted some frescoes at Manchester some years since, attributes the great alteration of the colours in them partly to this circumstance: but also to his having been supplied with lime that was much too fresh. Cavaliere Agricola, in examining the frescoes of the Vatican, found that the 'Heliodorus' had suffered considerably from a flue behind it. The plaster had been detached from the wall, and projected in some places nearly four inches; it had been secured with nails, and the cracks had been filled with some composition by Carlo Maratti in 1702. The fresco of the 'Defeat of the Saracens at Ostia' has been injured in like manner by a chimney behind it.*

In connexion with the subject of moveable frescoes it may be observed that the operation of detaching the mere painting from the wall, almost independently of the plaster, has been often practised with success. Although less immediately connected with the present inquiry, it is desirable to make this process known, as, in repairing churches and other buildings in England, many ancient paintings on plaster have been destroyed, from ignorance as to the means of removing them. Mr. Ludwig Gruner gives the following account of the mode in which he detached some frescoes at Brescia in 1829. The convent of St. Eufemia in that city was then undergoing repair, and the excellent frescoes it contained, painted by Lattanzio Gambara in the 16th century, would have been destroyed, when Mr. Gruner succeeded, with the assistance of some expert Italians, in removing them from the walls. The mode they adopted was first to clean the wall perfectly: then to pass a strong glue over the surface, and by this means to fasten a sheet of fine calico on it. The calico, after having been rivetted to the irregularities of the wall,† was afterwards covered with glue in like manner, and on it was fastened common strong linen. In this state heat was applied, which caused the glue even on the fresco to sweat through the cloths, and to incorporate the whole. After this a third layer of strong cloth was applied on a new coat of glue. The whole remained in this state two or three days (the time required may vary according to the heat of the weather). The superfluous cloth extending beyond the painting was now cut off so as to leave a sharp edge; the operation of stripping or rolling off the cloth began at the corners above and below, till at last the mere weight of the cloth and what adhered to it assisted to detach the whole, and the wall behind appeared white, while every particle of colour remained attached to the cloth. This operation shows that the colours in fresco do not penetrate very deeply: the layer of pigment and lime which was detached in this instance was extremely thin, the outlines and even the colours of masses were visible at the back of the cloth. It is the opinion of some of the Munich professors that frescoes thinly painted are least liable to change;‡ the example just given, exemplifying as it does the practice of a skilful Italian fresco painter, seems to confirm this, but in many instances the surface of frescoes even by the older masters is solidly painted. To transfer the painting again to cloth, in completing the operation above described, a stronger glue is used which resists moisture, it being necessary to detach the cloths first used by tepid water, after the back of the painting is fastened to its new bed.

* Alcune osservazioni artistiche fatte dal Cavaliere Filippo Agricola, &c., in occasione di aver tolto via l'ingombro di polvere che offuscava i famosi Dipinti di Raffaello nelle Camere Vaticane. Roma, 1830, pp. 7—22.

† Mr. A. B. Johns, of Plymouth, suggests fastening one or two layers of blotting-paper on the surface of the painting at first; not only because that material may be made to adhere more closely to the wall, but because it is more easily detached by moisture, together with the cloths, when the painting is re-transferred to a new surface.

‡ Communication from Prof. Schnorr, 23rd Feb., 1837.

The frescoes by Paul Veronese, in the Morosini Villa, near Castel Franco, were removed by Count Balbi of Venice a few years since: he fastened cloth to the wall with a paste composed of beer and flour, and rivetted it to the irregularities of the surface by means of a hammer composed of bristles.* Several of these works when re-transferred to canvass were sold in England in 1838. The operation of removing frescoes has been lately performed with success in Florence and elsewhere.†

METHODS OF FRESCO-PAINTING DESCRIBED BY WRITERS ON ART.

The observations on the practice of fresco-painting by early writers on Art coincide generally with the statements above given; the only point on which those writers do not appear to insist is the necessity of keeping the lime for a very long period. In other respects, Cennini and Leon Battista Alberti, in the fifteenth century; Vasari, Armenini, and Borghini, in the sixteenth; Andrea Pozzo, in the seventeenth; and Palomino, in the beginning of the eighteenth, describe, more or less fully, the same process. But before referring to these writers, it may be desirable to take a glance at the ancient authorities who have described the modes of preparing walls with stucco on which fresco-paintings were executed.

Vitruvius suggests that where there is danger of damp affecting the coats of plaster, a thin (brick) wall should be carried up within and in some measure detached from the main wall.‡ When timber partitions were to be covered with stucco, two layers of split reeds were nailed with broad-headed nails on the upright and cross pieces, the one vertically, the other horizontally; "the double row of reeds thus crossed and firmly fixed prevents all cracks and fissures."§ The coats of plaster, from the rough-cast to the finished surface, were numerous, namely, after the rough-cast, three of sand and lime, and three of marble-dust and lime.‖ The last coat was often highly polished. "When," Vitruvius afterwards observes, "only one coat of sand and lime and one of marble-dust and lime are used, the plaster is easily broken and cannot receive a brilliant polish." When frescoes were added the surface was necessarily somewhat less smooth.

The passage that follows, relating to paintings on walls, has been often the subject of controversy, but when compared with the practical details of fresco, already described, it can hardly fail to be understood as referring to that method. The ancient writer's mode of accounting for certain effects is, of course, unimportant. "Colours," Vitruvius observes, "when carefully applied on moist stucco, do not therefore fade, but (on the contrary) last for ever;¶ because the lime having been deprived of moisture in the kiln, and having become porous and absorbent, readily imbibes whatever (moisture) comes in contact with it; and the whole, when dry, seems composed of one and the same substance and quality. Hence stuccoed walls, when well executed, do not easily become dirty, nor do they lose their colours when they require to be washed, unless the painting was carelessly done, or executed after the surface was dry."** The general evenness of the wall is here explained to be essential to the due effect of the paintings; the opposite evil, that of an undulating surface, on which dust lodges irregularly, is seen in some of the frescoes of the Vatican.

This general evenness of the plaster does not suppose unpleasant smoothness of surface in the fresco: in many Italian, and indeed many antique mural paintings, the traces of the brush often indicate a considerable body of colour; but care seems to have been taken not to load the surface unequally. In a London atmosphere this comparative evenness of the surface might, on the Vitruvian principle, protect the painting longer from smoke and dust, while it would assist the operation of cleaning. But the work might be protected by other means; the plaster might be applied so that the face of the wall—at least in the portions intended to receive frescoes—should not be quite perpendicular, but incline a little inwards (with reference to the room) towards the upper part. In connexion with the question of surface, it may be remarked that the hardening of the lime takes place sooner in proportion to the roughness of the surface. In Plate 2 of Smith's translation of Vicat ("Résumé sur les Mortiers et Ciments Calcaires") will be found representations of sections of lime a year old, exhibiting the progress of the carbonic acid and the comparative redintegration of the original carbonate of lime.* Captain Smith remarks (p. 173), "It would be difficult to credit, did we not see it, how great an obstacle a smoothness of surface presents to the penetration of the carbonic acid."

Leon Battista Alberti† copies Vitruvius in many points: he observes generally that the more coats a wall receives the better the surface may be polished, and the longer it will last, and speaks of ancient examples in which there were nine successive coats. He alludes more directly to the practice of his own time when he says that no stucco should be composed of less than three coats:‡ these he afterwards describes. "The first rough coat," he observes, "should be composed of pit sand and pounded bricks; the pieces of brick should not be broken too small. For the second coat river sand is best adapted, and is less apt to crack; this second coat also should be somewhat rough, because nothing that is applied to a smooth surface will adhere to it. The last coat should be as white as marble, in fact, pounded white marble should be used instead of sand. This coat need not be thicker than half a finger's breadth, some make it no thicker than the sole of a shoe. In many places," he proceeds, "we find nails fastened in the wall to keep on the coats of plaster, and time has shown that they had better be of bronze than of iron. Instead of nails, I much approve the practice of inserting thin pieces of flint, projecting edgewise from the joints of the stone; these should be driven in with a wooden mallet." Various directions follow, partly derived from Vitruvius, partly from his own experience. Speak- of colours that are fit and unfit for fresco, his expressions are at once in accordance with an ancient authority § and with modern practice; in this, as in other instances, Leon Battista Alberti appears as the connecting link between ancient and revived art. He speaks of the "newly-invented art of painting with linseed oil," as calculated to last for ever on walls, provided they are perfectly free from damp; on this subject he could of course have no experience. He concludes by observing that he had seen even fresh lime painted with colours prepared from vitrified substances.

Cennini,* who has recorded the old Florentine methods, states that "both the lime and the sand should be well sifted. If the lime is what is called a rich lime, and has been recently slaked, there should be two parts of sand to one of lime.† On being slaked it should be well mixed and stirred, and a quantity should be made sufficient to last for 15 or 20 days. It should then be suffered to remain *for some days*, in order to render it less caustic, for if too caustic, the *intonaco* ‡ will blister." The mortar composed as above serves for the first coat, the surface of which is to be left somewhat rough; the application of the thinner coat or painting-ground is afterwards described, and the lime for this purpose is recommended to be well stirred and manipulated, "till it appears like ointment." The practice of painting, described by Cennini, is less important, but the allusion to glazing in fresco is worth consulting.§ The mode of preparing lime for the white to be used in painting, called "bianco sangiovanni," is precisely the same as that practised by modern fresco-painters, and is thus described by Cennini.‖ "Take very white slaked lime reduced to a fine powder; place it in a large tub, and mix well with water, pouring off the water as the lime settles, and adding fresh for eight days. The lime, divided into small cakes, is then placed to dry in the sun on the house-top, and the longer these cakes are left the whiter they become. To shorten the process, the cakes may be moistened again with water and well ground, and then again dried; this operation, once or twice repeated, renders the lime perfectly white." Cennini adds, "without this finely-ground white, flesh-tints, and other mixed tones that may be required, cannot be executed in fresco."

Armenini¶ describes some varieties of this process as follows:—"Take the whitest lime, such as is commonly found in Genoa, Milan, or Ravenna; this is to be well washed (purgata) before it is used; the painters prepare it in various ways: some, in order to render the lime less caustic, boil a certain quantity well on the fire, always skimming the froth; it is then suffered to cool and settle in the open air; the water is poured off, and the lime is put on new sun-baked bricks [which absorb the moisture]; and the lighter the lime the purer it is. Others bury the lime in the earth, after having thus washed it, and keep it in this state many years before they use it; others expose it, while undergoing the same preparation, on the roofs of houses. Some mix it in equal proportions with marble dust. But it has been found that if the lime is exposed to the air in a large vessel, and water that has been boiled is poured on it, the whole being stirred, and if the next day it is spread in the sun, it will be sufficiently purified, and may be used for painting the following day, but not for flesh-tints, for these might undergo some change at the edges (of the successive patches of plaster)."**

Speaking of retouching, Armenini observes††,

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* Communication from Mr. John Goldicutt.

† The following publications may be consulted for further information on this subject: Leopoldo Cicognara, Del Distacco delle pitture a fresco. Articolo estratto dall' Antologia di Firenze, 1825. Vol. 18, num. 52.—Girolamo Baruffaldi, Vita di Antonio Contri, pittore e rilevatore di pitture dal muro. Venesia, 1834.—Cenni sopra diverse pitture staccate dal muro e trasportate su tela, &c. Bologna, 1840.

‡ De Architect, l. 7, c. 4. This is the mode in which the stuccoed and painted walls of Pompeii are constructed; the bricks, or rather tiles, are placed edgewise, and are connected by leaden cramps to the brick or tufo wall, without being in immediate contact with it. (Communication from the Chevalier Schlick.)

§ Ib., c. 3, Compare Palladius de Re Rustică, l. 1, c. 3.

‖ Pliny (l. 36, c. 23) says that three of sand and lime, and two of marble-dust and lime, are indispensable.

¶ A similar opinion is expressed by a Venetian painter, Paolo Pino: Dialogo di Pittura, Ven. 1548, p. 19.

** Ib. c. 3.

* On this subject, see Appendix No. 6.

† De Re Ædificatoriâ, l. 6, c. 9.

‡ He is still so far true to the Vitruvian rules, that he speaks of each layer in the plural, as if the number of coats was indefinite. His Italian translator (Cosimo Bartoli, 1550), reduces these half classical directions to the practice of the day, and gives the Florentine technical terms for the general expressions of Alberti; the *rinzaffato* rough-coat, the *arricciato* sand-coat, and the *intonaco* (tunica) fine plaster.

§ Pliny (l. 35, c. 7) observes that certain colours, which he enumerates, are unfit for fresco (udo), but may be employed on a dry grouud of gypsum (cretulam). So elsewhere (l. 33, c. 13) speaking of an artificial blue, he states that it would not stand on lime, "usus in cretâ, calcis impatiens." Andrea Pozzo observes, that all colours may be used on a ground of gypsum; the word creta, or its diminutive, is probably to be understood here to mean gypsum; the similar Italian word is often employed in this sense. Sir Humphry Davy observes, "the ancients were not acquainted with the distinction between aluminous and calcareous earths, and 'creta' was a term applied to every white fine earthy powder." (Philosophical Transactions for 1815, p. 112, note.) The precise meaning of creta is, however, here less important; the above passages of Pliny, together with that before quoted from Vitruvius, are sufficient to establish the fact that the ancients painted on moist lime. The analysis of some antique paintings by Sir Humphrey Davy confirms this.

* Trattato della Pittura, date of the MS., 1437. First published, Rome, 1821.

† This is the general proportion mentioned by the ancient writers (Cato, Vitruvius, Pliny, and Palladius), and appears to be now commonly in use. According to some modern authorities, the proportion of sand (for general purposes) may be very much increased with advantage; see Higgins, "Experiments and observations made with the view of improving the art of composing calcareous cements, &c., London, 1780," p. 51. But Vicat, by a series of accurate experiments, ascertained that "the resistance of mortars made from very rich limes slaked by the ordinary process, increases from 50 to 240 parts of sand to 100 of lime in stiff paste, and beyond that decreases indefinitely." (Résumé sur les Mortiers et Ciments Calcaires, p. 51). Thus two parts and half of sand to one of rich lime are already beyond the due proportion.

‡ Cennini mentions two coats only, and applies the term *intonaco* to both.

§ Ib. p. 62. Compare Merimée, De la Peinture à l'Huile, p. 312. (Translated by W. B. Sarsfield Taylor).

‖ Ib. p. 47.

¶ De' Veri Precetti della Pittura. Ravenna, 1587, l. 2, c. 7. The details given by Armenini on the preparation of the cartoon (ib. c. 6), and on the practice of fresco are the more valuable, as they were derived from his own observations of the methods employed by the best masters.

** Director Cornelius, in addition to his opinions already given on this subject, thus expresses himself, in answer to some further inquiries:—"All lime used for the first and second coats on the wall should be old, having been preserved in pits. That lime only is boiled which is used as a pigment."

†† Ib. c. 10.

"in frescoes which are not exposed to the weather, it is possible to give the requisite completeness by going over the work when dry." The shadows, he adds, may be finished and deepened, "by hatching, as in a drawing, with black and lake, in water-colours, using a brush of marten-hair, not too small. In diluting the colours, some use gum, some thin size, some tempera (white and yolk of egg.)* He admits that in the course of time such retouchings fade.

The descriptions of Vasari† and Borghini‡ are more concise. It might be inferred that a mixture of a certain quantity of sand with the lime must reduce the whiteness of the latter to a middle tint, but Borghini alone takes notice of this circumstance; he even assumes that a slight tint of black is added to the plaster, perhaps when the sand was of too warm a colour. From the description of Leon Battista Alberti, it appears that the last coat was white, and the mixture of lime and marble-dust, mentioned by Armenini, seems to show that the same practice was sometimes followed in the 16th century. Armenini speaks also of another practice which agrees with the appearance which some of the older frescoes present; he says that some painters were in the habit of covering the wall with a coat or two of white (wash) immediately before beginning, in order to give more brilliancy to the superadded colours. He disapproves of the practice, as tending to injure the effect of the shadows, but the practice itself shows that in this case the *intonaco* was not in the first instance white.§

Andrea Pozzo, the author of the original of the Jesuit's Perspective, and the painter of the celebrated ceiling of S. Ignazio in Rome, and other works of the kind, added a short treatise on Fresco to his great work on Perspective.‖ The subject is treated under the following heads:—1. The construction of the scaffolding. 2. The application of the rough-cast *(arricciare)*: on this he observed that the painter should never begin to work where the rough-cast has been recently laid on, especially if in interiors, on account of the moist exhalations and the smell of the lime, both of which are hurtful.¶ 3. The application of the *intonaco*. This is to be done when the wall is thoroughly dry; it is then well moistened as before described before the *intonaco* is laid on. "The lime used for this purpose should have been slaked *a year or six months* before, and is mixed with well washed river sand of moderate fineness. In Rome the painters use pozzolana, but as this is of unequal grain, it is difficult to levigate mortar composed of it, and it is impossible to stir it again after some hours; this being sometimes necessary. An expert and active mason should be selected to spread the *intonaco* equally, and to leave the painter time enough for his work within the day. 4. Roughening the surface *(granire)*. The *intonaco* being equally spread, it will be well slightly to rub up with a brush the minute grains of sand, as the colours adhere better to a somewhat rough surface. This operation is essential in great works that are to be seen at a distance; it is also useful in a certain degree in near works, but it will be advisable in the latter case to spread a sheet of paper over the work at last, and with the trowel slightly to press the surface; the too prominent particles of sand will then sink in and disappear. 5. Drawing. Every one knows that before beginning to paint it is necessary to prepare a drawing and well-studied coloured sketch, both of which are to be kept at hand in painting the fresco, so as not to have any other thought than that of the execution. There should also be a cartoon, of the size of the intended work; this may be placed in the situation in order to judge of the effect at a distance, and to make such corrections as appear necessary." 6. Enlarging and transferring by squares. Such methods are recommended for curved and irregular portions of architecture, where it may be difficult to trace from drawings. According to some passages in Cennini and Armenini this seems to have been the practice with the early Florentines, even on level walls; in this mode the squares were first marked on the rough dry mortar and repeated, (the extremities of the lines being visible) on the *intonaco*. In this process time was lost, and the outline was less correct. 7. Tracing on the wall. Either with an iron point, or by pouncing a pricked outline as before described. 8. The palette. "Before beginning to paint, the colours are to be prepared as well as the intermediate tints, such at least as are wanted for one figure; indeed, if a mass of architecture is to be painted it will be necessary to prepare a key-tint for the whole work, otherwise it will be found difficult in repeated operations (after the tints have changed in drying) to match the colour. Other methods, however necessary, need not be described, as they are common to oil-painting." 9. Painting. The general observations are the same as those before given; the the author suggests that a small (tin) vessel for water may be attached to the palette; he recommends not beginning to paint till the *intonaco* will barely receive the impression of the finger, otherwise the whole work will be weak, and could only serve for a first painting. 10. Painting more solidly *(impastare e caricare)*. "This is peculiar to fresco, that the first colours which touch the lime immediately lose their force. It is therefore necessary to go over the work again with a greater body of colour, taking care never to leave the portion allotted for the day till it is quite finished, because all retouching after a certain time will deform the work: it would be better even to wait till the wall is quite dry, and then retouch." 11. Retouching. The author admits that it is better not to retouch, but adds that as the lime always undergoes some slight change, particularly in the shadows, it is sometimes unavoidable; he observes that such retouchings are useless in the open air as the rain washes them away. 12. Softening. He recommends the use of soft, long brushes, not too moist, and states that the finger may be used sometimes with effect in heads, when the lime begins to grow hard. He alludes to other methods for the gradation of light in glories, &c. 13. Excision and entire repainting. The possibility of such corrections, and the mode of making them have been already alluded to. "In interiors, alterations may be made merely by repainting on the dry surface, provided such alterations are required for distant figures." 14. Colouring. General observations on colours fit for fresco. 15. White. Lime kept a year or six months is to be thinned in water, and passed through a hair-sieve into a large vessel; the water is poured off as soon as the lime has settled; thus prepared, it is fit for painting. A list of colours follows, differing but little from that given by the older writers, and also by Professor Hess, Director Cornelius, and Mr. Andrew Wilson. The following is Pozzo's method of preparing vermilion for fresco. "This colour is altogether hostile to lime, particularly when exposed to the external air, but I have often used it for draperies in paintings executed in interiors, having first prepared it as follows:—Take pure vermilion in powder, and having placed it in an earthenware vase, pour on it the water that boils up when lime is slaked in it; the water, which should be as pure as it can be, is then poured off, and the operation is often repeated. In this manner the vermilion is penetrated with the quality of the lime, and always retains it." Cennini and Armenini, on the other hand, distinctly say that vermilion will not stand in fresco.

Palomino,* in his first general account of fresco,† gives a list of the principal works in that method executed by the Spanish masters in Madrid, Cordova, and Seville. His description of the method itself* is fuller than those hitherto referred to in this paper; but, to avoid unnecessary repetition, it will be sufficient to quote his directions where they differ from those already given. The lime should, he says, be prepared *if possible four or six months* before it is used. Then, after having been passed through a hair-sieve, it is mixed with sand, quite free from clay, sifted in like manner; his directions for doing this are minute. The quantities are to be *equal*, this he had found from his own experience to be the best proportion, especially if the lime is rather fresh, but if not, the plaster may be composed of three parts of lime to two of sand. This stucco is to be kept in a large tub in which it may be conveniently stirred; it is to be kept quite moist, and remains covered with water. If the work to be executed is extensive, it will be well to prepare more than one tub; thus while the first is being used, the additional provision may become duly tempered. In this state it is to be stirred and beaten daily, taking care to remove the pellicle which remains on the surface of the water; thus prepared, it becomes perfectly mild and of the consistence of lard,† it no longer injures the colours, nor, in passing from the wet to the dry state, is it liable to those changes which sometimes disappoint the most expert. "Three things are essential in the rough-cast before applying this *intonaco*: first, that it should be perfectly dry, otherwise saltpetre will appear; next, that it should be generally level though rough, for if not the *intonaco* will be unequally thick, and will crack where it is thickest; thirdly, that it should be well wetted before applying the *intonaco*." The author even recommends wetting the portion to be painted the evening before, especially in summer. "The *intonaco* should be about the thickness of a dollar.‡ After it is well spread, the assistant is to go over it with a roll of soft wet linen, to get rid of the extreme smoothness, to remove the traces of the trowel, and slightly to stir the sand. The surface is next to be lightly passed over with a handkerchief to remove the particles of sand which are on the surface, and which, in painting ceilings," the author observes, "might get into the eyes. Care must be taken in tracing the first portion of the composition, to fix the paper precisely in the right place, because the subsequent lines depend on the first; for this purpose the whole drawing had better be first fitted to the space before it is cut up for the convenience of tracing." The drawing, in this instance a pricked outline, is pounced with a bag of pounded charcoal; the edge of the portion first applied should also be pounced as a guide where to cut of the superfluous *intonaco*: it is, however, cut away not close to the line so marked, but about two fingers' breadth from it, to avoid cracks and to ensure the completion of the portion traced to the very edge: (the remainder of the superfluous *intonaco* is not to be scraped away till the day's work is done). The dotted outline left by the pouncing is then to be gone over with black chalk, which will at once leave a dark line, and at the same time slightly indent the surface; so that if, in painting, the chalk line should disappear, the indented one will still serve as a guide. In describing this method the author alludes to the old method of tracing with a wooden point, and refers to frescoes thus drawn in the palace "del Pardo."§ He speaks of the finished cartoons of Michael Angelo, Raphael, the Carracci, and others, but observes (and here the degeneracy of his age appears), that since their time artists had become impatient of so much toil, having found that their enthusiasm evaporated before the period arrived for the execution of the painting.

The surface is now to be again lightly wiped with a handkerchief to remove the charcoal that might remain; it is then to be sprinkled with water with a plasterer's large brush; this and a vessel of clean water are to be kept at hand, as the same operation may require to be often repeated, especially in summer. Another brush and a separate vessel of water should be kept for washing out any work which may require to be effaced; the

* This is explained in l. 2, c. 8 (on Tempera). "The colours are commonly mixed with thin size, and also with tempera, except the blues, which would become green, owing to the yellowness of the egg medium." It appears from Cennini (ib. p. 70), that the yolk of egg was used with the white, and even alone; the white alone was sure to crack. Armenini further observes, "the Flemish artists use size alone, because tempera has the effect of darkening the colours." The vehicles of gum, size, vinegar, and white or yolk of egg used by the moderns for tempera (or for retouching frescoes), were all employed by the ancients. See Pliny, l. 35, c. 6.

† Introduzione, c. 19.

‡ Il Riposo. Firenze, 1584. Republished Milan, 1807. Vol. I., p. 198.

§ Compare with the extracts from Palomino in this paper.

‖ At the end of the first edition, 1693—1700. The first section, on the construction of the scaffolding, consists only of a general recommendation to attend to safety; but the work on perspective contains some interesting descriptions of his mechanical contrivances in the execution of the extensive works in which he was engaged.

¶ It is evident, however, that, to avoid these evils, a month or two would be sufficient.

* El Museo Pictorico y Escala optica, second edition, Madrid, 1795. The first is dated 1715—24.

† Ib. Vol. 1, p. 51.

* Vol. 2, p. 143.

† The author here appears to allude to the lime only, but he is speaking of a mixture of lime and sand.

‡ The particular coin mentioned is the "real de ocho."

§ There were frescoes in this palace by Vicente and Bartolomé Carducho and Eugenio Cajes.

water in this second vessel becomes gradually tinged with lime, and cannot serve for sprinkling the work as it would leave white spots. In frosty weather it is necessary to keep these vessels on the fire, and the assistant should use warm water in first preparing the wall. "If," the author continues, "owing to extreme cold, the surface of the *intonaco* freezes, the effect is worse than rapid drying, for no absorption takes place, and the colours afterwards crumble off like ashes, as I have myself experienced.* If, therefore, the use of warm water is not sufficient to prevent such effects, it will be better to wait for milder weather." The list of colours does not materially differ from those already given, but the qualities and changes of the various pigments in fresco and the best modes of employing them are minutely described. Vermilion, the author says, will stand if passed over *terra rossa*. The preparation of the lime for mixing with the colours is the same as that already mentioned; the composition of the principal tints and their preparation immediately before employing them, are described.† A close silk sieve is recommended in preparing the white for the palette. If the lime be too fresh its causticity may be reduced by mixing finely-ground marble dust with it: (see the following paper in this Appendix.) A large palette of well prepared *canvass* is proposed on account of its lightness; the palette is cleaned from time to time with a sponge. In the execution, the back ground and more distant portions of the work allotted for the day are to be put in first; the observations on these practical details are copious and useful; the tints may be softened, if desired, so as to equal the union of oil-painting by means of a moderately moistened brush.

For retouching, the author recommends goat's milk or common milk thinned with water, and mentions some colours that may be employed:‡ Luca Giordano, he adds, retouched with white of egg. It appears from the author's experience (and this is confirmed by modern practice), that retouchings are most necessary at the junctions of the successive patches of the *intonaco*.

The author remarks that the old masters went over the *intonaco* with a general tint of white and terra rosso before they began to paint, to render the surface more even; the operation, before described, of pressing and smoothing the surface by means of paper was, he states, practised by them at last, when the day's work was quite completed. He concludes with some observations on cupola-painting and on the constructing of scaffoldings.

From the report of Cavaliere Agricola§ on Raphael's frescoes in the Vatican, it appears that the effect of those paintings was originally much heightened by retouchings, some of which have faded. Thus in the architecture of the "School of Athens," the masses of light and dark only were put in in fresco, but the minuter forms and mouldings were added in water-colours when the fresco was dry: a similar double operation is observable in white draperies.‖ In some instances even coloured retouchings are apparent; these are introduced in the mode described by Armenini, not in masses, but by means of hatching (employing lines as in shading a drawing); one of the cardinals in the subject of the "Attila" is thus finished. Such retouchings appear to be distinct from those added by Carlo Maratti.

C. L. EASTLAKE, Secretary.

LIME FIT FOR FRESCO-PAINTING.

From the preceding statements it appears that it is of importance to select a quality of limestone which shall furnish a material fit for a white pigment, and well adapted in other respects for the ground or surface which is to receive the painting. On this subject it may be sufficient, in the absence of long-tested experiments in our own country, to consult the practice of the early Italian and modern fresco-painters.

A limestone consisting of as few foreign ingredients as possible is generally esteemed the fittest.* But other circumstances are to be taken into the account; Carrara marble, which is pure carbonate of lime, is liable when heated, from its granular, crystalline structure, to fall into a coarse powder, and thus the inconveniences attending the burning and slaking it render it unfit for use, if required in considerable quantity.† On the other hand, limestones which have been long used, apparently without any bad results, for the preparation of lime employed in painting, will often be found to contain various ingredients besides carbonate of lime.

The particular limestone recommended by Vasari‡ is Travertine; the lime it furnished was without doubt used by the great artists who painted in Rome in the beginning of the 16th century, and was in all probability employed for similar purposes by the ancients.§ The Colosseum, St. Peter's, and various other ancient and modern edifices in Rome are built with blocks of this stone;‖ its colour is a yellowish white, but after long exposure to the air, it acquires a reddish tint, probably from the small amount of iron which it contains. It is found in abundance throughout the Campagna, and even within the walls of Rome. It forms, in a horizontal layer, the face of the Aventine Hill to the height of nearly 100 feet immediately above the Tiber.¶ Some of the ancient quarries are near Tivoli, and the stone is the same in quality, with the sole difference of superior hardness acquired by age, as that still annually formed by the calcareous deposit of the waters of the Anio; the same tartar, as it is called, lines the ancient and modern aqueducts. The abundance of this deposit is easily accounted for by the origin of these streams from the chain of the Apennines, which, in central Italy, consist almost entirely of a comparatively soft limestone. The stone called Travertine is thus a formation by means of fresh water; it is full of hollows, frequently cylindrical in form, occasioned by the calcareous sediment being originally deposited on vegetable substances.** These accidents in its formation may be detected in their progress in the neighbourhood of Tivoli.††

From this account of the origin of the stone, it might be inferred that it would be almost a pure carbonate of lime. Its analysis in fact is:—‡‡

Carbonate of lime	99 ·4
Alumina with a trace of oxyde of iron	6
	100

The lime it furnishes is of the purest whiteness. It appears from Armenini,* that the Genoese lime ranked in the 16th century among those remarkable for their whiteness. The *stuccatori* of Genoa are among the most skilful in Italy, and the practice of fresco-painting is still very common there. It has been already observed that frescoes have lasted there extremely well on the external walls of houses, notwithstanding the action of the sea air. A specimen of the stone furnishing the lime used in Genoa for fresco-painting has been procured. It contains a considerable portion of magnesia, its analysis being,

Carbonate of lime	63
Carbonate of magnesia	36
Earthy matter, oxyde of iron, and bituminous matter	1
	100

The lime used for fresco, at Munich, is also remarkable for its whiteness. It is made from pebbles, washed by the torrents of the Isar from the marble moutains of the Tyrol. The analysis of the stone is,

Carbonate of lime	80
Carbonate of magnesia	20
	100

A specimen of the lime now used by the Florentine fresco-painters has also been procured. On being analysed, it proves to be so nearly pure carbonate of lime that no appreciable quantity of any admixture is to be detected.

The analyses of the limes employed for some frescoes that have stood well in this country, may here be added.

The fresco executed, seventeen years since, by Mr. Thomas Barker, at Bath, has been already alluded to. The Wick (Bath) stone furnished the lime; the analysis of the stone is,

Carbonate of lime	97
Impurity, chiefly oxyde of iron	3
	100

Mr. David Scott, of Edinburgh, painted a fresco in that city about eight years since; the limestone was obtained from the Vogrie quarry, near Edinburgh. Its analysis is,

Carbonate of lime	94 ·5
Silica, alumina, and a little oxyde of iron and bituminous matter	5 ·5
	100

It has not been possible to procure the stone which furnished the lime for some frescoes, executed by Mr. John Zephaniah Bell, at Muir-house, near Edinburgh, about nine years since, and which have stood perfectly well, but a small portion of the lime which had dried in a jar has been analysed, and was found to consist of "hydrate, or slaked lime, of carbonate of lime, and minute traces of alumina and oxyde of iron." It appeared to be well fitted for the purpose of fresco-painting.

If these examples show that the presence of various ingredients of a certain kind, or to a certain extent, is not prejudicial, the extreme purity of the Travertine (not to mention the Florentine limestone) is, on the other hand, sufficient authority for selecting a stone furnishing a very pure, or, as it is technically called, a very rich lime. The following are analyses of stones from the neighbourhood of Bristol; similar speimens are to be found elsewhere.

Limestone procured by Mr. Phillips from a quarry, called the "White Quarry," on Durdham Down, near Bristol,

Carbonate of lime	99 ·5
Bituminous matter	0 ·3
Earthy matter	0 ·2
	100

Limestone marked, "Bristol Durdham Down, white lime†:"

Carbonate of lime	99 ·6
Bituminous matter	0 ·2
Earthy matter and oxide of iron	0 ·2
	100

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* The principal frescoes of Palomino, are at Valencia, Salamanca, and Granada. He died at an advanced age, in 1726.

† For some of these details, the author refers to a previous chapter (Vol. 2, p. 110), on the practice of tempera-painting.

‡ Some blues are best added when the wall is dry; thus it is related, that when the Pope compelled Michael Angelo to remove the scaffolding from the Cappella Sistina, the retouching of ultra-marine had not been added. See Condivi, Vita di Michelagnelo.

§ Already referred to, Appendix No. 4.

‖ These methods appear to have been the remains of the early Florentine practice. Cennini says, "Everything which is executed in fresco requires to be finished and retouched when dry in tempera." (Ib. p. 74, and note). The frescoes of the early Italian painters were in fact half tempera-paintings. Merimée (De la Peinture à l'Huile, p. 310) appears to be in error in supposing that Cennini directs certain colours to be mixed with tempera when used on the wet lime. The Italian artist, no doubt, alluded to the second operation.

* Memoir communicated by Professor Schlotthauer, of Munich, to Professor Schnorr, for the use of the Secretary of the Commission.

† Aikin on Limestone and Calcareous Cements, Transactions of the Society of Arts, v. 51. Leon Battista Alberti (De Re Ædificatoriâ, l. 3, c. 4) observes, that lime which is reduced to powder in the kiln is unfit for use.

‡ Introduzione, c. 4, c. 13, c. 19.

§ Palladius (De Re Rustica, l. 1, c. 10) mentions it among the fittest stones to burn for lime.

‖ Vasaria (ib. c. 1) makes especial mention of its employment by Michael Angelo, even for ornamental work in the *cortile* of the Farnese palace.

¶ Bunsen, Beschreibung der Stadt Rom, v. 1, b. 1.

** The epithet *fistulosus* applied by Vitruvius (l. 2, c. 5) and Pliny (l. 36, c. 24) to the stone used for the finest lime is especially appropriate to the Travertine.

†† Leon Battista Alberti (ib. l. 2, c. 9) speaks with wonder of the *growth* of Travertine, in ignorance of the cause. Vasari (ib. c. 1) describes and explains it accurately. Modern chemists have watched the progress of the formation. "In May, 18—," says Sir Humphrey Davy, "I fixed a stick on a mass of Travertine covered with water, and I examined it in the beginning of the April following, for the purpose of determining the nature of the depositions. The water was lower at this time, yet I had some difficulty, by means of a sharp-pointed hammer, in breaking the mass which adhered to the bottom of the stick; it was several inches in thickness."—Consolations in Travel, p. 127. Quoted in Smith's Translation of Vicat. "Sur les Mortiers et Ciments Calcaires."

‡‡ The analyses given in this statement, have been carefully made by Mr. Richard Phillips, of the Museum of Economic Geology, under the sanction of her Majesty's Commissioners of Woods and Forests. The chemical facts and theories adduced rest also on the authority of the same able investigator.

* De' Veri Precetti, &c., l. 2, c. 7.

† Specimen procured by Mr. T. L. Donaldson.

Limestone marked, "Bristol Durdham Down, producing very white lime for plasterers*:"

Carbonate of lime	99 ·7
Bituminous matter	0 ·1
Oxyde of iron and earthy matter	0 ·2
	100

Thus the Durdham Down limestone is equal or even superior to the Travertine in purity. The original colour is less promising, owing to the presence of bituminous matter, but this disappears in the burning.†

The question as to the means of rendering lime (using the word in the general sense) less caustic, seems to be quite determinable by chemical investigation. It is true the results are at variance with the opinions of some experienced living artists, but it will have been seen that the Italian writers on Art by no means insist so emphatically on the necessity of keeping slaked lime for a very long period; and in the practice of the modern Italian, and indeed some German fresco-painters, it is not considered essential to keep it longer than a few months. That lime is for *a certain period* unfit for the purposes of painting, is, however, sufficiently evident. The well known effect (noticed by Cennini)‡, is that it blisters if used too fresh; in some instances, it is said to have turned the colours to a brownish red.§ All are agreed, in short, that the caustic quality requires to be mitigated; the only questions seem to be—what are the best and shortest means of effecting this, and to what extent is it desirable? In order to a clear view of this subject, it may be necessary at first to state a few elementary facts.

It is common to talk of more or less caustic limes, as if mere lime could vary in its quality; it is the same in all limestones, and is only greater or less in quantity. The purest limestone consists, in atomic proportions,‖ solely of,

Carbonic acid	44
Lime	56
Carbonate of lime	100

Thus constituted, whether in its original state or reproduced by chemical agency, it is not at all caustic. If the limestone be subjected to sufficient heat, it loses the carbonic acid, and there are left,

Lime	56

Let there be added to this lime as much water as will combine with it, and the result is a compound of,

Lime	56
Water	18
Hydrate of lime	74

It is to be observed that this proportion of water in *combination* with the lime does not (apparently) moisten it. Hydrate of lime is a dry powder; the addition of more water either mixes with the lime *mechanically* or dissolves it.

Let these 74 of hydrate of lime be exposed to the air, the water is expelled by carbonic acid, and the result is, as at first¶—

Carbonic acid	44
Lime	56
	100

This is, chemically speaking, the original limestone, although the original state of cohesion is never regained.

The non-caustic state of lime is therefore arrived at when, by exposure to the air or by other means, it has regained its maximum of carbonic acid; but if buried and kept air-tight, the lime cannot in any degree acquire that which renders it non-caustic. "Time," observes Mr. Phillips, "has no effect on pure lime, whether slaked or unslaked, provided it be not exposed to atmospheric air or some other source of carbonic acid."

One of these sources, though not an abundant one, is spring or river-water, which contains carbonic acid and carbonate of lime,* and the frequent washing recommended by all the authorities on fresco-painting, is a means of restoring the lime to the state of carbonate; pure or caustic lime being constantly carried off in solution with the water that is thrown away, and carbonate of lime being formed. The mixture of water with carbonate of lime is a mere mechanical mixture; non-caustic lime may therefore be kept in a moist state. It might also be kept in a dry state without further change, but, whether moist or dry, it would be wholly useless for the composition of mortar, and would possess no adhesive quality. In the last state of mildness it would resemble mere moistened chalk, and would crumble to dust. But as long as the lime is still caustic, as long as, in other words, it has not recovered its quantum of carbonic acid, it will, on exposure to the air in a moist state, rapidly attract it, and the surface soon becomes incrusted, and in a manner petrified.† This is what takes place during and after the process of fresco-painting; moisture being always the medium—the conductor, so to speak, of carbonic acid.

It thus appears that a considerable degree of causticity is indispensable in lime to give it adhesive firmness, and to render it fit for the purposes of the fresco-painter.‡ This degree experience must teach; but the means of diminishing the caustic quality are always possible. In addition to the recombination of carbonic acid with pure lime, which, as has been seen, can be promoted in various ways, a mechanical mixture with non-caustic substances, pulverized white marble, or even chalk or whiting, might possibly answer the purpose. Armenini§ observes, that some fresco-painters mixed lime and marble-dust in equal proportions, and Palomino‖ (on the authority of Luca Giordano) states that the practice was universal throughout Italy in his time. In fact a mixture of this nature with various substances actually exists in several limestones: thus the stones which furnish the limes of Munich and Genoa contain magnesia in considerable proportions; such limes may therefore in one sense be called mild. Perhaps the lime known at Milan and elsewhere by the name of "calcina dolce" may be of this description. The presence of magnesia, if not otherwise objectionable (and experience seems to decide that it is not), cannot obviously lessen the whiteness of the lime. Other natural ingredients, although they might equally have the effect of rendering the substance less caustic, might be less desirable as ingredients in lime for fresco-painting. Thus iron would affect the colours; silica and alumina would probably cause the lime to set too fast.

But although the quantity of the lime may be thus reduced, it must not be forgotten that in itself it is still perfectly caustic till combined with carbonic acid, and in modern practice it appears that the same precautions are taken (whether they are necessary or not is another question) with the magnesian as with other limes. It is also to be observed that there is a considerable difference in the rate at which different limes recover their carbonic acid, the white (pure) limes take it up the most rapidly, and the argillaceous and magnesian limes the most slowly.* On the whole, therefore, a pure limestone seems to be preferable.

With regard to the question of burying lime, or keeping it by some means air-tight, it is evident from the previous statements that, instead of rendering it mild, this would preserve it in a caustic state for almost any length of time. There would be no danger of its becoming dry even if buried in the mere earth; but for the sake of preserving it clean, the pits had perhaps better be lined. Thus preserved in the state of *putty*, as it is technically called, no chemical change could take place, but a mechanical alteration in the arrangement of the particles might be the result, which might be advantageous by improving the consistence of the paste.

It is not to be expected that the ancient authorities who have undertaken to explain these results should be always accurate in their views, but their testimony with regard to the results themselves is important. Vitruvius† observes, "Stucco (albaria opera) will be well executed if lime of the best quality be slaked long before it is wanted, in order that, if any portion was imperfectly burnt in the kiln, the action of moisture in long maceration may slake it and reduce it to the same consistence as the rest. For if lime be used too fresh, instead of being thoroughly macerated, it will, when spread (on walls), throw out blisters owing to the crude particles that lurk in it; these particles, not having been duly slaked, swell, and destroy the smoothness of the plaster." This explanation does not satisfy the modern chemist, but it will be observed that the evil pointed out is assumed to result from imperfect slaking, not from too caustic a state of well-slaked lime. Plyny‡ observes that the longer mortar is kept the better it is, and speaks of an ancient law relating to building which prohibited the use of mortar that had not been kept for three years, adding, that the stucco executed during the operation of that law was free from cracks. Palladius,§ evidently copying Vitruvius, recommends that lime intended for stucco should be slaked long before it is used, and describes it, after having been so kept, as soft and adhesive (viscosum). Leon Battista Alberti,‖ after repeating the above passage from Vitruvius, asserts that he had seen "some ancient lime which, there was reason to suppose, had laid neglected in a trench for more than 500 years, and which far surpassed honey or marrow in consistence." These passages show that long maceration, or, as it is now technically called, "souring," was supposed to improve the consistence of lime, besides reducing its causticity.

The opinions of writers on art have been already given. Modern authorities on the general nature of cements have also considered this question; a writer of the last century,¶ although very much opposed to the practice of keeping lime to be used for building, admits that the process may be necessary for the due preparation of stucco. After repeating the reason for so keeping it usually given by plasterers, namely, the tendency of fresh lime to blister, he adds, "it appears to me that there is another reason, which the workmen do not notice, for their process. Lime soon imbibes so much acidulous gas (carbonic acid) from the air, as to be increased in bulk and in weight (?) beyond the half of its former quantity; and as stucco for inside work, for the sake of a fine grain and even surface, must have a greater quantity of lime in its composition than is necessary for cementing the grains of sand together, the incrustation would, by the access of acidulous gas after it is laid on, be apt to swell and chip and lose the even surface, if the lime were fresh when it is used in this excessive quantity. But this inconvenience is obviated by their processes, in which

* Specimen procured by Mr. T. L. Donaldson.

† The ancients appear to have trusted to the colour of stones before burning, see Vitruvius, l. 2, c. 5. Pliny and Palladius repeat the same opinion.

‡ Trattato, &c., c. 67.

§ These accidents happened to Mr. Aglio's frescoes at Manchester, and in Moorfields Chapel in London, from the carelessness of those who prepared the lime. The blistering of the lime in the latter case was so universal, that the surface of the painting, soon after it was finished, looked as if flakes of snow had covered it. (Communication from Mr. Aglio.)

‖ The equivalent of carbonate of lime is here doubled, for the sake of convenience; the original atomic weight being,

Carbonic acid	22
Lime	28
	50

¶ It is found that the carbonic acid does not, even in the course of ages, penetrate to any considerable depth in masses of masonry (Vicat. Resumé, &c., p. 122), but a superficial reintegration actually takes place. See a subsequent note.

* Recently boiled or distilled water, and recent rain-water, recommended in the practice of fresco-painting, contain neither.

† "If rich lime be spread in layers three quarters of an inch thick, it will in ten months re-absorb as much carbonic acid as is necessary to saturate it." (Vicat. ib., p. 17). On the theory of the solidification of mortars, see the same work, p. 122, and the notes in the English translation, p. 125, &c.

‡ An intelligent writer in the Antologia di Firenze, Pietro Petrini, considers, however, that Cennini's "bianco sangiovanni" (see the preceding paper of this Appendix) was entirely restored to carbonate of lime. That it was, at all events, no longer in any degree caustic, appears certain, since Cennini (Trattato, c. 144) speaks of mixing it with vegetable colours in fresco. He probably meant, in re-touching *fresco* when dry, as the lime for the *intonaco* was only kept "some days," (ib. c. 67) and could not have lost its causticity. (See the Antologia di Firenze, v. 6, pp. 539, 40, and v. 7, p. 326.)

§ Ib., l. 2, c. 7.

‖ El Museo, &c., l. 7, c. 6. He recommends one-third or one-fourth of marble dust, and distinctly says, that it was to mitigate the caustic quality of the lime, when it had not been kept long enough; ground alabaster, he observes, would do equally well.

* Aikin, ib. p. 142. † L. 7, c. 2.

‡ L. 36, c. 23. § De Re Rustica, l. 1, c. 14.

‖ L. 2, c. 11. Elsewhere, speaking of the preparation of the finest stucco fit to receive fresco-paintings, he merely observes, "lime is not thought to be sufficiently prepared in less than *three months*. L. 6, c. 9.

¶ Higgin's Experiments and Observations, &c., p. 6.

the lime imbibes a considerable quantity of the gas, and is therefore the less apt to blister or swell, after the stucco is laid on."

Recent authorities* merely state the fact that rich limes can be kept in the moist state for any length of time;† the results, whatever they may be, are not by them considered important. It has been shown that these results are commonly supposed to be, first, to render the lime mild, and, next, to improve its consistence: assuming, then, that the effect of keeping pure lime in pits would be to promote the more perfect comminution of the particles, it appears that this result might be as completely attained by the method before described, commonly practised by the Genoese masons, namely, thinning the paste in water and pouring off the finer particles as soon as the coarser have subsided.‡ The process is objected to by modern writers on cements for building purposes,§ because it reduces the strength of the lime—in other words, renders it less caustic; but this is precisely the further result, supposed to be attained by keeping the lime in pits. The method is thus doubly recommended to the fresco-painter.

COMMUNICATION FROM DR. REID ON THE SAME SUBJECT.

After the above investigation had been made, the following paper was communicated by Dr. Reid. It will be seen that the experiments proposed, in order to reduce the caustic quality of the lime, are founded on the same general principle as that already pointed out.

In reply to the question proposed by me‖ as to the possibility of preparing lime for fresco-painting by a more speedy process than that which has been usually recommended, I have to submit the following remarks,—

Lime can be rendered mild by numerous operations with much more certainty and rapidity than by exposure to the air, or to slow action of air and moisture after being buried in the earth.

Were the precise chemical condition of the lime known with minute accuracy, in so far as it is most advantageously employed for fresco-painting, a definite answer might at one be given to the question proposed. But this, so far I am aware, has not been tested with those advantages which modern science presents. And should this opinion be correct, an opinion, however, on which I would rather inquire for information than presume to offer it with my imperfect acquaintance with this branch of art, I should then consider it desirable to adopt the following course:—

1. That a series of experimental trials should be made with lime prepared in various ways by chemical processes, such as would afford at all times, and without delay, a material whose uniform texture might always be depended on.

Mixtures of fresh lime in minute quantity, with much carbonate,—of precipitated lime and precipitated carbonate,—of lime carbonated by exposure to steam and water with carbonic acid, and various other mixtures, will at once occur to the practical chemist. Here it is to be observed, that if the lime requires to be fully carbonated, the carbonate can be prepared in the most minute state of division, and in the highest purity, by rapid precipitation from solutions of lime, the cost of which would not be so great as to prevent their use for this purpose, as they might be formed partly by materials of which hundreds of tons are dissipated weekly in manufactories, from their being no demand for them. The carbonate might also be obtained from any limestone that might be preferred in a much more minute state of division than it is commonly reduced to, should chemical purity not be a special object, by adopting some of the processes followed in manufactories for reducing solids to an extreme degree of comminution. But if, though much carbonated, it is essential that it should not be entirely carbonated, then the experiments proposed will solve the question as to the best proportion. This is, perhaps, the most important point to determine.

2. That mixtures of various other ingredients should be tried along with the lime so as to ascertain if any peculiar combination of earths should prove more favourable for fresco-painting.

3. That experiments should be made also with the view of ascertaining the extent to which the retardation of the setting of the lime may be secured both by admixture and by the production of artificial atmospheres, so as to give more freedom to the artist in the execution of his designs.

D. B. Reid.

15, Duke-street, Westminster, April 16, 1842.

* Vicat, ib. p. 18.

† The hydraulic limes, on the contrary, soon harden, even in trenches.—Ib. Smeaton kept blue lias lime dry, but well trodden down in casks, for seven years.

‡ A process well known to chemists and others, under the name of "elutriation."

§ Vicat, ib. p. 15.

‖ By a member of the Commission.

PAPERS OF LATER DATE THAN THE REPORT.

LETTER FROM THE RIGHT HONOURABLE THE SECRETARY OF STATE FOR THE HOME DEPARTMENT.

Whitehall, 25th April, 1842.

Sir,—I have received her Majesty's commands to notify to you, that her Majesty has been graciously pleased to approve the Report of the Commission on the Fine Arts; and her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an estimate for the grant of £2000, to be given and distributed as premiums for the best cartoons, in the manner proposed in the Report.

I have the honour to be, Sir,
Your faithful servant,
C. L. Eastlake, Esq. J. R. G. Graham.

COMMUNICATION FROM DR. REID ON THE PROBABLE EFFECTS OF GAS ON FRESCO-PAINTINGS.

15, Duke-street, Westminster, June 10, 1842.

Sir,—I have to acknowledge your communication, and forward accordingly the following replies to the queries you have addressed to me by command of her Majesty's Commissioners, as to the influence of gas, and of the products of its combustion on fresco-paintings.

1. In considering the influence of gas, I presume that I need not advert to the effect of sulphur or ammonia, two impurities which gas frequently contains, as the entire exclusion of these impurities can be effectually secured by selecting proper materials for its preparation, or by such subsequent operations as the quality of the substance employed may indicate.

2. According to the system proposed for using gas, which has always been advocated in connexion with the ventilating arrangements for the new Houses of Parliament, even were a leakage of gas to occur, this gas could not affect fresco-paintings there, whatever its quality might be, as it will instantly be carried off by the air-drains left for ventilating the gas burners, which will always be sustained in operation so as to guard against the ingress of gas, and also to prevent its local accumulation in case of leakage from any of the pipes.

3. The removal of gas in this manner is greatly facilitated by centralizing the burners. A series of experiments was made on this subject nine years ago in an apartment, 80 feet by 40, which is still lighted by the burner then employed, and in which a series of gas jets was introduced so as to form two circular wreaths of flame of different diameters, one being placed within the other. Three lithographic illustrations of some of the burners used in the apartment constructed at Edinburgh, for the experiments on which the details of the ventilating arrangements in the present House of Commons were founded, are given in a letter addressed to the Right Honourable the Viscount Duncannon, which was printed according to the order of the House of Commons in 1838, and to these I beg to refer, as they show precisely the system to which I have alluded. These figures (marked 12, 13, and 14,) show more particularly the method of constructing a Gothic pendant with an illuminated drop, from which the products of combustion are entirely removed, while the light is brought to act without offending the eye, upon the roof, the walls, and the floor. Similar arrangements have been adapted to the principal gas burners now in use at the House of Commons, where they are not received directly into the present ventilating shaft; and where powerful burners, such as Mr. Gurney employs, are in use, the stream of air that carries away the products of combustion will be proportionally rapid in its course.

4. If arrangements be adopted which shall certainly secure the removal of any gas which may arise from leakage of pipes, it is scarcely necessary to remark that there will be still less danger of any injurious action from the use of gas when it is actually burning, as the currents in the air-drains proceeding from the burners will then be in greater force.

5. Gas may be used in many other modes so as to imitate the diffused light of day, and the products of combustion can be excluded as essentially in these cases as in the arrangements that have been mentioned.

6. As it is obvious, accordingly, that the moisture and carbonic acid produced by the combustion of gas, and also any unconsumed gas, can be effectually removed, no apprehensions are entertained as to any injury to fresco-paintings from the use of gas.

7. It may be proper to add that in all galleries for works Art, where these have been injured by the state of the atmosphere, the principal causes of injury that have come under my observation are the following:—

A. Mechanical or other impurities in the air, introduced in consequence of the supply being taken from an indifferent source, or not filtered by passing it through gauze. The filtration of air is an important question in reference to works of Art in cities, where soot abounds in the atmosphere. It is an operation, however, which has been found very advantageous in numerous buildings in London. At the House of Commons no air has been admitted since the alterations made there, in 1836, that has not passed through a filter, exposing about 400 feet of surface. It consists merely of a gauze veil, which intercepts the soot and other impurities mechanically suspended in the air, to such an extent, that in extreme states of the atmosphere I have reason to believe that upwards of 200,000 visible particles of soot have been excluded by it at a single sitting. In the House of Lords, where the air enters more directly from the east, it has been found advantageous not only to filter the air, but also to wash it by the action of an artificial shower, through which it is drawn on its progress to the house.

The air at a considerable elevation is much purer than the air at the surface of the ground; and hence the Victoria Tower has been suggested as a fit place for affording a proper channel for the supply of air to the new Houses of Parliament.

B. The imperfect removal of moisture and carbonic acid evolved during respiration, and from the combustion of lamps and candles, which condense subsequently during the cool of the evening, and evaporate again each successive morning with the returning warmth which accompanies it. Moisture and carbonic acid are not only injurious by the chemical action they exert under such circumstances, and the mechanical abrasion that is consequently induced, but also by affording the pabulum, that is the great source of nourishment in the production of dry-rot, as it is observed in the wood-work of public buildings and private dwelling-houses, in canvass, paper, libraries, paintings, and in short in all textures derived from the animal and vegetable kingdom, particularly where this action is assisted by the warmth of combustion or respiration.

C. The accretion of minute particles of dust, which, though they may be infinitely small, must necessarily in the course of time produce injurious effects where the arrangements for their exclusion are imperfect. But these are altogether trifling, comparatively speaking, in their influence on works of art, when moisture associated with carbonic acid is effectually prevented from being deposited along with them. In public galleries subject to the daily concourse of numerous individuals, the removal of dust from the floor may be most effectually secured by a process of ventilation which can be made to determine its exclusion, while in the movement of the air generally for the benefit of those assembled, the usual upward current which nature and experience equally point out as the most desirable, need not be reversed.

I have the honour, to remain, Sir,
Your most obedient Servant,
C. L. Eastlake, Esq. D. B. Reid.

VARIETIES.

THE DULWICH GALLERY.—Our attention having been called to a report of a meeting, "to facilitate the admission of the public to *public* monuments," published in our last number, we have thought it right to institute some inquiry on the subject. At that meeting, it seems to have been stated by Mr. Angerstein, that "the pictures in the Dulwich Gallery, notwithstanding it was much frequented, appeared to be greatly neglected, and were in consequence injured." Now, it is our duty to give the most unqualified contradiction to this assertion: there is not the slightest foundation for it. Either our reporter must have been mistaken, or Mr. Angerstein must have obtained his information, by silly hearsay, from some person who was not actuated by a right motive. Sure we are, that he could have said nothing of the kind if he had seen and judged for himself, with his eyes open, his wits about him, and a disposition predisposed to truth. We have ourselves, within the last fortnight, examined the collection with scrupulous care, and looked with suspicious caution into every one of the works deposited in the gallery. Several of them, certainly, bear tokens of the attacks of time; but we do not hesitate to say, there is not a single one of the whole, which does not supply evidence that an intelligent mind, an experienced judgment, and a careful hand, have been long active, to arrest the progress of the destroyer, and to repair the inroads he has made. This is so evident, even to the most casual observer, that we marvel at any person's so completely departing from integrity, as to venture an assertion, or an insinuation, to the contrary. In one or two instances, ignorant visitors may imagine that certain defects may be the results of carelessness,—for example, in the famous 'Flower Girl,' of Murillo, the canvass all round the picture is cracked; but this arises from the fact, that the parts so injured occur upon inferior canvass, that has been added to the original canvass to increase its size. We rejoice, indeed, to find, that the keeper of the gallery has not been labouring to content and gratify a mass of stupid observers, by glazing highly the works in his charge, in order to make them look fine for a season; but we know that he has daily watched the progress of decay, so as to arrest it in the safest and most satisfactory manner. We have conversed with several artists who remember the state of the pictures a few years ago, and who bear the strongest testimony to their present improved condition. The abilities of the keeper, Mr. Denning, are well known; there can be and there is no question as to his skill and knowledge; few members, if any, of the profession, are better capable of keeping this valuable collection in good order. It is not his ability, therefore, but his honesty, that is attacked, when it is asserted that the pictures "appear to be greatly neglected, and, in consequence, much injured." We do not hesitate to say, it is impossible for the charge to be sustained by the evidence of a single upright and competent judge in the kingdom.* The contrary is proved, not only by the existing state of the collection, but there is no gallery better "ventilated," or "heated" upon safer scientific principles; a matter of vast importance, when we recollect the low and damp situation in which the gallery stands. People who desire to attain an object, sometimes overshoot the mark. It will be well to remind "The Society for Facilitating the Admission of the Public to National Monuments," &c., that although the Dulwich Gallery has *always* been *free* to the public, the gallery is not the national property, and that the trustees might, if they pleased, demand payment from every person who seeks to enter it. The will of the testator, Sir Francis Bourgeois, expressly providing, that the pictures shall be "kept and preserved for the inspection of the public, upon such terms, pecuniary or otherwise, at such time or times in the year, day or days in the week, as they may think proper."

* Within the last month, indeed, the President and Council of the Royal Academy have paid their *annual* visit to the Dulwich Gallery—the purpose of such visit being to ascertain the state of the pictures, and whether the keeper justly discharges his duty. It is scarcely necessary to add that their report differs essentially from the report attributed to Mr. Angerstein.

THE PATENT STUCCO PAINT CEMENT.—A composition of very extraordinary and most valuable properties is at present under this name attracting the attention of speculators in the improvement of architectural material. To describe in half a dozen words the result of its application to the façade of a building—it may at once be said to assume the appearance of the most carefully dressed freestone—when employed according to the prescribed directions. So perfect is the resemblance, that it would deceive an experienced mason; in short, as sand, the main component of freestone, constitutes a great proportion of the material in its application, we may say that it is the formation of freestone—the result of a chemical combination surpassing the effect of the chemistry of nature in this instance, inasmuch as freestone readily yields to the action of hard bodies, but this composition is of a more stubborn texture. "This Paint Cement" in colour is of the tone of cream, and of a consistency somewhat more dense than colour prepared in the usual way for house-painting; and it is applied to surfaces after having been mixed with sand in the proportion of one part to three parts of the latter, or say of 1 cwt. of the paint to 3 cwt. of sand. After this simple preparation it is applied by the plasterer with a care proportioned to the kind of surface required. With respect to the surfaces to which it may be applied, there is no necessity for any degree of roughness; for so powerful is the adhesive nature of the base of the composition that it attaches itself to glass with apparently the same tenacity that it would adhere to a rougher substance. It can be applied to fronts of brick or any other material, and of any degree of thickness, although of course upon rough surfaces there must be more of the material, in order to secure uniform smoothness; and with respect to expense, we are assured that the cost of thus converting a brick house into a stone one would be somewhat about two shillings per square yard. This valuable invention is the patent of a company of gentlemen at Plymouth, who have during some years tested the value of their composition before offering it to the public; the firm is known as Messrs. Johns and Co., whose sole agents are Messrs. Mann and Co., 5, Maiden-lane, Queen-street, Cheapside. To architects, builders, contracters, &c. &c., it is recommended as possessing these qualities:—

1. Its strong adhesive properties fixing most tenaciously to the *smoothest* surfaces, *even to glass*.
2. Its being highly repellant of water, and *thoroughly* impervious to wet or damp.
3. The chemical peculiarity of its composition *does not admit of the possibility of its vegetating*, and thereby becoming discoloured.
4. The safe and gradual rapidity with which it dries; *hardening the more by the greater exposure to the atmosphere*.
5. Its perfect freedom from any of the caustic qualities of Lime Stuccoes; and, consequently,
6. It may be painted upon as soon as dry; *a property possessed by no other cement whatever*.
7. It is not in the slightest degree affected by frost. &c. &c.

A NEW EASEL.—We have been much gratified by the inspection of an easel upon an improved principle, brought forward by Messrs. Winsor and Newton, of Rathbone-place. An easel upon the principle of this we are about to describe was formed by M. Bonhomme, of Paris, which gained for him a prize at the exposition of inventions, as also, we believe, the patronage of, and a premium from, the King of France. But the construction and improvements in the easel which we have seen are almost sufficient to claim for the proprietors a title to invention. Among the advantages it possesses over the common peg or rack easel, are two very important ones: it is comparatively small, but is capable of receiving any sized canvass, up to a Bishop's full length, and is so entirely under command, that the artist can lower or elevate his work, so as to reach at convenience any part of it; a picture can also be inclined forward, a position often desirable for advantage of light. This cannot be effected on the ordinary easels; but by means of a cord and a spring bar, the inclination can be steadily and accurately adjusted to any angle desired. It is a matter of continual complaint, the difficulty of raising or lowering a large canvass. On the common easel, to support the picture, and at the same time move the pegs, are more than one person can conveniently effect; but this, together with the ordinary inconveniences, this easel obviates. Its advantages are also great as an exhibition easel, for paintings can be so disposed on it, as to display them in almost any light.

LEATHER IMITATION OF CARVING.—The process of blocking leather into singularly-effective imitations of carving, patented by Mr. Leake, 52, Regent-street, has been already briefly described in a previous number. We have had an opportunity of inspecting some panels (if the compartments may be so termed), executed for H. R. H. Prince Albert, after original carvings by Albert Durer, the property of his Royal Highness. It is impossible to conceive, in feeling and colour, a more perfect imitation of ancient sculptures in wood than is presented in these mouldings. Her Majesty has commanded a cabinet, with enrichments, after carvings of the most beautiful design and execution; as also, patterns in the *mauresque* and *renaissance* tastes, for hanging rooms. The latter are gilded, and coloured in tones the most brilliant and delicate that can be communicated to any substance. The process by which these designs are produced is novel and ingenious. Leather to be employed for the purpose is first subjected to the action of steam, or hot water, in order to reduce it to a workable consistency, which it acquires by being reduced to a substance resembling gelatine; it is then, by air or hydraulic pressure, forced into the mould, where it assumes all the sharpness and determined prominency of carving, and even the texture of any grained wood, whence the original design might have been taken. Leather is by no means a novel decorative appliance, but its uses have never been developed to the extent that Mr. Leake has carried them. It is known to have been anciently used for hangings and furniture, but it has never been used as a means of producing imitative carvings, *bossi*, and even *alti-relievi*. In Spain and Italy, the method of imparting the design was by common pressure, producing it in relief on the surface; it has also been imprinted in intaglio, but by this method the surface is left comparatively poor. By means of additional forms and recipients, figures were sometimes projected to basso-relievo, but little beyond this was anciently done in this material. The proprietors, however, of this patent have so far perfected the application of leather to decorative furniture, that not only can they produce designs in high relief, but would even undertake to execute busts in leather. Their experiments have been so extensive, as to have tested the qualities of every kind of elastic matter at all likely to be valuable for such a purpose. India-rubber did not escape their researches, but from its extreme tenacity it was found impossible to mould it into any permanent form. From what we have seen of these beautiful productions, we conceive them to be applicable to enrichment of every kind to which carving has hitherto been applied; and the coloured Elizabethan and renaissance designs, are in effect equal to the best of the Tudor period in England and the age of Francis the First in France.

WILKIE'S WORKS.—The exhibition of the works of the late Sir David Wilkie, at the British Institution, closed on Saturday, the 27th August. As usual of the works of old masters, a certain number will be left for the students to copy.

THE ART UNION OF LONDON.

The sixth annual Report of this Society has been published. We have already so sufficiently canvassed it, as to render it needless to occupy much space in considering it now. We shall have, however, some observations to make upon it ere long; and some suggestions which we shall offer—with all due respect—to the committee by whom it is managed. Hitherto, they have done WELL—the word is too weak a word for our purpose—but it by no means follows that they may not do better; no human institution has ever been incapable of improvement.

The printed report contains three engravings on wood; these we have borrowed for introduction into our columns. The subject is thus referred to:—

"Your committee, wishing to obtain an appropriate device to head the society's papers, offered a premium of 10 guineas for a design in outline. More than 100 drawings were submitted, and from these your committee selected one which was afterwards found to be by Mr. F. R. Pickersgill. The subject of it is 'Minerva encouraging the Sister Arts.'

"There were amongst the drawings several other very excellent designs, and your committee, desirous of rendering the annual report interesting to the subscribers generally, and so inducing its preservation as a record of the society's operations, as well as to aid, although slightly, the art of wood-engraving, selected two other devices, which, by the kind liberality of the authors of them, they were enabled to engrave for its adornment.

"The second is by Mr. Selous, and represents 'Genius nurtured in the lap of the Society.' The third is by Mr. Bonomi, and is described as 'Minerva replenishing the lamp of the Genius of Art.' The three are engraved respectively by Mr. Williams, Mr. Jackson, and Mr. Orrin Smith."

The prizes, amounting in number to 269, are now exhibiting in the rooms of the Society of British Artists. The exhibition is not only free to all members, but each member has received a ticket to admit four friends; so that it is by no means improbable that 60,000 or 70,000 persons will have examined the collection. This is in itelf a vast advantage to the Arts, and to the artists also; for the works of many of them are here seen to great advantage that were completely hidden from the eye in the galleries from which they have been selected. In the greater proportion of them we recognize familiar faces; but with some—and not a few—we make acquaintance for the first time; and if we had not been this month more than usually pressed for space, we should bring under review such as we have not already noticed.

The collection will undoubtedly gratify the thousands who may see it, and is, on the whole, satisfactory—as affording evidence that the selection of the prizes has been generally dictated by sound sense and good taste. Out of the number there are certainly not above a score that can be characterized as discreditable:—a matter of astonishment when we recollect that among the prize-holders there will of necessity be many who have hitherto known little and cared less about works of Art. A vast proportion of the pictures are such as might be coveted by persons of refined judgment. There is one of the prizes upon which we desire to offer a remark. We rejoice that Mr. Frith's painting, "from the Vicar of Wakefield," is in the possession of a kindred spirit. It was selected by Mr. Z. H. Troughton, whose powerful and beautiful tragedy of "Nina Sforza" ranks among the most meritorious and successful of modern dramas. It was just the choice we should have expected from him. The painter is fortunate in falling into such hands; and the poet is lucky in possessing a work of very rare merit, by an artist who cannot fail to become very famous ere long. There are certainly a few cases, in which we regret that prizes did not fall to the lot of persons equally capable of judging rightly; but upon these it is not necessary to remark. After all, people will please themselves; and the buyers of pictures through the Art-Union are not the only buyers of the year who have paid money for things of little or no value.

While, however, we express ourselves content with the selection generally, we are by no means disposed to admit the accuracy of an assertion in "the Athenæum," that—

"The pictures selected by the holders of the Art-Union prizes are now in course of exhibition, and offer a very comprehensive text to any one who desires to write a treatise on the state and prospects of painting in this country."

This is disingenuous, to say the least. It is notorious that, of the productions of our leading British artists—of the men who enable us to judge correctly as to "the state and prospects of painting in this country"—there were none *for sale* at either of the exhibitions out of which a choice was to be made. When, therefore, persons look round the walls of the Art-Union Exhibition Room, and ask—as we know persons have asked—where are Eastlake, Maclise, Leslie, Mulready, Turner, E. Landseer, and so forth, they must be reminded that every work by these artists had been sold previous to opening the gallery of the Royal Academy.

We also perceive in one of the morning papers an intimation that "this year fewer pictures than usual have been sold"—the object being to show that if the Art-Union is the means of selling pictures, private buyers have become less numerous in proportion, and that in reality the sales are not increased. Nothing can be more erroneous. On the contrary, it is certain that at *all* the exhibitions the number of works purchased has been unusually large, exclusive of the immense sum—a sum of nearly £30,000—"thrown into the market" by Art-Union Societies.

The Committee of the Art-Union have thus terminated their year's labour. We should be ungrateful, if we did not convey to them the thanks of the profession, whose interests they have so greatly promoted. Their work was undertaken, and has been carried out with the most disinterested spirit. They have laboured, not only without fee or reward, but even without the shadow of other recompense, than that which arises from the consciousness of having done good. We could tell them of some households to whom they have brought a cheerful present and a bright future.

And now for the efforts of another year. As we have intimated, we shall venture to suggest some changes, which to us will seem improvements in the constitution of the Society: they will regard, chiefly, the mode of selecting the larger prizes, the wisdom of invigorating the committee by an infusion of new blood, and the project for multiplying copies of the engravings. With respect to the latter, there does appear to us to be very considerable difficulty; we fear much that the "application of science" will be a failure, and that the 12,000 subscribers will certainly not obtain 12,000 "decent" impressions of the plate. But let the experiment succeed or fail, perhaps it was the duty of the committee to try it.

BIRMINGHAM SOCIETY OF ARTS.

The professional and unprofessional members of the Birmingham Society of Arts have separated; and, we fear, with little chance of their again meeting. The fairest way in which we can act, in reference to both of them, is to print the explanatory documents issued by each. We lament greatly that this division has occurred; good cannot come out of it. We feel that any remarks of ours, under existing circumstances, could do no service—and shall postpone them until all reasonable hope of reconciliation has vanished. Our comments might contribute to prevent this most desirable "consummation;" and it is, therefore, better that we leave the reader—for the present, at least—to judge for himself.

The following is the address of the "unprofessional" committee to the members and the public.

The Unprofessional Committee feel it incumbent upon them to address the donors and subscribers, as well for the purpose of explaining the alteration in the management, as for putting in its true light the conduct of the professional body since the special general meeting.

The limited usefulness of the Academy, and the mischief resulting from the Society's being managed by two separate bodies, led the subscribers' or unprofessional committee to consider a remedy.

In March 1842, the committee prepared a memorial to Government requesting aid in promoting the formation of an efficient school of design. The shortness of the time prevented its being laid before the professional body, but it was submitted to their chairman, and by him cordially approved. A grant of money was promised "on condition of a sum at least equal being guaranteed by the subscribers for three years certain."

This stringent condition, and the experience of the difficulty of managing the Society by two separate bodies, led to the consideration of a plan by which all the advantages of the artists' co-operation could be obtained, and the great evils of a divided management obviated.

A plan embracing these objects, and approved with one exception by the whole of the unprofessional committee, was submitted to the artists, but after a very lengthened correspondence they refused their concurrence. They strenuously resisted the management by a single committee, and required that the school of design should be conducted upon principles to be sanctioned by them.

Three months were consumed in this interchange of written communications. The whole body of the Society of Arts was then assembled in the manner provided by the laws, on the 12th of July last. The artists denied the competency of the meeting to entertain the propositions, on the ground that they had not been approved by themselves. Dissatisfied with the decision of the meeting on this point, they immediately withdrew. The meeting then passed a law authorizing the management by one committee composed of subscribers and artists.

The proportion of seven artists to fourteen subscribers was assigned because it was the proportion proposed by the artists themselves, in 1828, and also because the committee conceived that as the responsibility to Government would rest upon the subscribers alone, they therefore were entitled to the larger share in the controul. The seven artists were members of a permanent body, whose whole number of resident members does not exceed fourteen. The circumstance of their being bound together by a peculiar interest, and, practically, the perpetuity of their appointment in comparison with that of the subscribers, who are changeable every year, render the appointment of power less unequal than the arithmetical numbers express.

On the 14th of July, the unprofessional committee requested the professional committee, "As the preparations for the Annual Exhibition had been so long delayed, to meet them on the 16th on that business." It was replied that "they respectfully decline doing so." On the 16th the committee, stating their opinion that "it is desirable to have the Annual Exhibition as early as possible," request the artists to say "whether they concur, and whether they intend to give their co-operation as heretofore in making the necessary preparations." The professional committee in reply state on the 17th of July, that they "regret that the time for making preparations for the annual exhibition has been delayed by the unhappy proceedings of the unprofessional committee: that it was their intention, in the event of the special general meeting coming to what they deemed a just decision upon the question pending between them, to have redoubled their exertions to have repaid the damage caused by such delay:—the decision of the special general meeting has determined them to take no part in the preparation referred to."

Upon the receipt of this, the committee determined upon having an exhibition of the works of deceased masters (six years having elapsed since the last) and proceeded to make arrangements for that purpose. Desirous however of coming to a clear understanding with the professional body, the committee wrote to them on the 23rd July, as follows:—"The professional committee having on the 15th of July declined to meet the unprofessional committee on the subject of the annual exhibition, and having subsequently refused to co-operate in the preparations for such exhibition, and this committee deeming it absolutely necessary to make a direct application to the professional committee, to ascertain whether this committee is correct in assuming that the professional members have withdrawn from the Society of Arts, Resolved—that the Honorary Secretary transmit a copy of this minute to the Chairman of the professional committee, with a request for an early and explicit answer." This was forwarded the same day, but notwithstanding particular and repeated requests for an early answer, it was the 28th before the following was received.

"At a meeting of the Artists, held July 27, 1842.

"The minute of the unprofessional committee of the Society of Arts, of the 23rd instant having been read—

"Resolved—That it is the opinion of this body, that the unprofessional committee (as such) have no right under the existing laws of the Society to require an answer to the question contained in the minute referred to, and that the artists beg most respectfully to decline any reply.

"Resolved—That in forwarding the above resolution to the unprofessional committee, this body disclaims all want of respect or courtesy to the unprofessional committee, and regrets that existing circumstances prevent any other course being taken.

"PETER HOLLINS, Chairman."

At a meeting of the unprofessional committee, held August 3rd, 1842, a circular letter of which the following is a copy, having been laid before this committee,—

"BIRMINGHAM SOCIETY OF ARTISTS.

"SIR, July 23rd, 1842.

"I am requested by the Birmingham Society of Artists to solicit a continuance of your support to their annual exhibition.

"I deem it necessary to inform you, that the artists have seceded from the Society of Arts, in consequence of the arbitrary proceedings of the unprofessional committee, particulars of which will shortly be published.

"The Society's agent, Mr. Green, 14, Charles-street, Middlesex Hospital, will collect, pack, and forward to Birmingham, works of Art until August 20th, the expenses of which will be defrayed by the Society in all cases where this circular has been addressed, with the usual deduction of carriage for those sold.

"I have the honour to be,

"Sir, your obedient servant.

"PETER HOLLINS, Chairman."

"It was resolved—That the unprofessional committee of the Birmingham Society of Arts feels called upon to express its deep surprize and disapprobation at the conduct of the professional committee in having communicated resolutions to this committee, apparently in their capacity of the professional committee of the Society of Arts, and in reply to a communication addressed to them as such, while they had previously drawn up and were circulating in London a paper signed by their chairman, in which they, by requesting a *continuance* of support to what they improperly term *their* annual exhibition, assume the character of still being the representatives of the Society they had belonged to—seek uncourteously to prejudice this body in the eyes of the usual contributors to the exhibition, by accusing them of arbitrary conduct without entering into particulars of the charges, or giving them notice of their intention to bring it forward—and state that the artists had seceded from the Society, while they were opening, considering, and answering communications addressed to them as members forming part of it.

"Resolved—That until the conduct set forth in the resolution of July 27th is satisfactorily explained, they cannot, in honour, hold communication with the professional committee, beyond what the laws indispensably require."

One of the artists has already, in most express terms, disavowed to the committee all participation in the conduct here referred to.

The committee print these extracts of the proceedings, and the letter, to show that they used every means to insure the co-operation of the artists in the annual exhibition; and that the subscribers may judge whether the committee's "proceedings" have been "arbitrary," also, that it may be seen who is chargeable with the delay; and that the subscribers may estimate the "courtesy" and the sincerity of the professional gentlemen.

The committee in speaking of the members of the professional body of the Society of Arts—a body, twenty-four in number, self-elected, and ten of whom are not resident in Birmingham—have for brevity's sake called them "the artists:" it must however be understood that they constitute only a small proportion of the painters, architects, designers, engravers, medalists, die-sinkers, modellers, carvers, and chasers, who form the artists of Birmingham. The committee desire it also to be observed that so far from being unmindful of whatever services the professional gentlemen, connected with the Society of Arts, have rendered, they have uniformly acknowledged, and to the utmost extent of their ability, compensated them.

In conclusion, the committee request the subscribers' attention to a cursory review of the history of the Society. It was founded in 1821, "for the encouragement of Arts and Manufactures." Many noblemen and opulent gentlemen contributed largely to its funds. The late Lord Wenlock (then Sir Robert Lawley) presented a very valuable collection of casts of sculpture, and warmly advocated the establishment of a professorship, for teaching Art with express reference to Birmingham manufactures. To this collection of casts, &c., valuable additions have since been made.

With the exception of the Anatomical lectures that have been delivered by Mr. Gutteridge, since 1822, and attendance from time to time by members of the professional body for the last few years in the Antique Academy, the founder's plan was never realised. Exhibitions, as a means of improving the taste of the inhabitants, became a special object of the Society's attention, and in 1830, £3000 were expended in new buildings chiefly for this purpose.

As respects the purposes of the founders, they anticipated by fifteen years the Government grant in aid of Schools of Design. When, in 1836, Parliament first voted money for this purpose, a slight effort was made to obtain a portion of it, but the application was not prosecuted. It remains therefore yet to obtain for Birmingham systematic teaching of Art, by a competent professor, with special reference to manufactures. Through the aid of Government and the continued support of the subscribers this may shortly be accomplished, and justice done to the enlightened and generous purposes of the founders—some of the most effective patrons of Art and earnest promoters of the welfare of Birmingham.

The subjoined extract of a letter from Lord Wenlock will form one of the best justifications of the committee that can be advanced, supported as it has been by the yearly gift of £25 as a prize for modelling, by this lamented nobleman to the end of his life, and continued to the present time by his brother, Sir Francis Lawley, but which—though intended expressly for the encouragement of a branch of Birmingham manufacturers—has been diverted from that object these seven years, and given to the artists who have periodically superintended the studies of the pupils in the Antique Academy.

From Sir Robert Lawley to J. W. Unett, Esq., Hon. Secretary. Dated Florence, October 11, 1821.

* * * * * * *

"I shall be obliged also to you to inform the committee for the establishment of an exhibition of Fine Arts (and upon which subject you wrote me some time since), that I consider it as the most essential and necessary part of such establishment—the formation of a general school for drawing and modelling under the direction of an able professor. That my unalterable opinion is that, unless such a measure be adopted, the whole plan is nugatory and useless. And that I shall not think myself in the least bound to proceed with my contributing other casts than those already sent to it, unless that the first and most essential part of my scheme submitted to them be fully adopted. I have no person whom I now can recommend. It appears to me the best way, to select some young man of talent and genius from the Royal Academy of London, and to send him to Italy to perfect himself. If this is consented to, I desire you put my name down to an annual subscription for £30 for such an object. The young man may be sent to me: I will undertake to attend to his instruction, and he shall be accommodated with apartments in my house and maintenance at my table; so that a very small salary will be sufficient to any enterprising youth who would be too happy to find such an opportunity of instruction. And by pursuing this my plan, the manufacturers of Birmingham might be put upon a peace establishment, and furnish the foreign markets, from which they are annually becoming more excluded. I hope this will be attended to. I have no personal view in proposing to the town of Birmingham so important a plan: the only view I have is, the introduction of just taste and solid principles in the shape and construction of their articles; in which at present they are miserably deficient. If the town, losing this opportunity, rejects my advice, I do not conceive that any other is likely to be offered to it; nor will they easily find any gentleman so willing, and I may say so able, to carry this plan into effect as myself."

WILLIAM PHIPSON,
Chairman to the Committee.

Birmingham, August 4th, 1842.

SOCIETY OF ARTISTS.

The following is the address of the "professional" members, in reply:—

The "unprofessional committee" of the Society of Arts having published a circular containing some very unjustifiable imputations on the conduct of the Artists who formerly constituted the professional members of that Society, the artists feel it due to themselves to enter into a full exposition of the circumstances attending the recent dismemberment of the Society, as they are equally anxious with the "unprofessional committee," to put "in its true light" the conduct of both professional and unprofessional bodies.

Previously to the year 1830, circumstances, not material to the present subject, had caused the establishment of two Societies for the encouragement of the Arts, in Birmingham, the one called the Society of Arts, the other, the Birmingham Institution. On the 2nd of January in that year, the two Societies were incorporated under the circumstances and provisions stated in the accompanying paper. It was then agreed, and was indeed the fundamental law of their union (as expressed by laws, 1, 2, and 6), "that the Society of Arts shall consist of two distinct bodies, professional and unprofessional, with equal authority." The pro-

fessional body consisting of artists, called members of the Society, acting independently as a body, and subject only to their own bye-laws. The unprofessional body consisting of donors and annual subscribers, acting by a committee of their body annually chosen. And by law 16, it was further specially provided, "that no measure shall be passed in a general meeting, unless previously approved of by both those bodies."

It was on these laws, thus specially framed, that the professional members took their stand in the recent discussion between themselves and the unprofessional committee. Convinced of the impolicy of the change proposed, as well as of the utter want of necessity for such change, merely to accomplish the object which the unprofessional committee professed to have in view, the professional members claimed to exercise the veto conceded to them by the constitution of the Society; and they confidently refer to the report of a select committee appointed on the occasion before referred to, in 1830, to prove that their claim is neither new nor unreasonable. That report, sanctioned at the time by Mr. W. Phipson himself, states that "with regard to the new laws and regulations now presented to the committee, the deputation [*i. e.* the select committee] feel it right to remark, that they are framed on the principle of giving equal power to the artists and to the pecuniary contributors. The deputation cannot doubt the propriety and justice of this principle. * * * * * The great popularity of the Society, subsequent to this period (1826), and its increased receipts, (amounting this year [1830] to upwards of £1300) are, in the opinion of the deputation, chiefly attributable to the establishment of exhibitions, and to the exertions of the artists, which have excited correspondent efforts on the part of the unprofessional committee; and since it appears certain, that but for those exertions, the Society, if in existence, would not at this time have possessed funds sufficient to accomplish the original objects of its liberal founders, the deputation observe, that these objects can be attained only by an arrangement which secures the permanent support of the resident artists."

For twelve years the Society of Arts has continued increasing in prosperity and in efficiency, and, more than all, in the respect and esteem of the public. Within the last few months, however, the artists have been surprised to hear complaints of "the limited usefulness of the Academy, and the mischiefs resulting from the Society's being managed by two separate bodies," which it was forthwith proposed to remedy by re-organizing the Society and utterly annihilating the powers of the professional body. For themselves the artists deny that any mischief has resulted at all, but more especially, if it did arise, that it was in any way attributable to them; and they would also remark, that, as at present appears, it is a mere assumption of the unprofessional committee, and altogether unsupported by any one specific fact.

As respects the Academy, however, the professional members of the Society of Arts had long been aware of and lamented its "limited usefulness." The Academy (or antique school) would accommodate only about 30 pupils, which was the number registered in the late Society's books. Until the year 1835 the School was superintended by the different members of the body of artists in succession gratuitously; but in the course of that year, by the intervention of the Hon. Sec. Mr. Uwins, the Lawley prize of £25, which had been for some years dormant for want of competition, was, with the concurrence of Sir Francis Lawley, assigned to the artists as an acknowledgment for services in the school which the Society itself had no funds to remunerate. In the mean time also, as stated in the circular of the unprofessional committee, in the year 1836 an effort (in which a member of the professional body was the chief agent) was made, to obtain a portion of a parliamentary grant, then voted for such purposes. That gentleman was informed by Lord John Russell, that the grant was intended exclusively for the Metropolitan Schools, and on that account alone, therefore, "the application was not prosecuted."

Limited however as their means were, the artists have the satisfaction of referring back to the terms in which the Academy itself was spoken of, and their services from time to time acknowledged, in the annual reports of the Society. They are thus recognized in the very last report presented to subscribers in March, 1841:—"The Society has directed its energies to the promotion of the study of Art in the higher departments, and also to its application to the practical purposes of this manufacturing community. * * * * Thus has been laid upon the most solid foundation, a school for the profitable study of Art." And subsequently it is admitted that "the students of the Academy, now more numerous than at any former period, have entitled themselves by their acquirements and general demeanour to praise; the diligence and solicitude evinced by those members of the professional body who have had the superintendence and direction of their studies, has been such as to recommend them in an especial manner to the approbation of the subscribers." Nor were the praises undeserved. The artists refer with pride and satisfaction to the number and talent of those among the students who have already attained high rank in their respective branches of the profession; whilst a very numerous body of resident Medalists, Die-sinkers, Modellers, Engravers, Carvers, Chasers, and Japanners, are profitably pursuing their various avocations in the town, and contributing by their taste and skill greatly to the superiority of its manufactured articles.

The artists nevertheless continued to direct their serious attention to the adoption of the best means in their power to increase the efficiency of their school. So far back as January, 1841, they submitted to the unprofessional committee "A plan for the extension of the School of Design, including Elementary Drawing of every description, Perspective and Geometrical Drawing, &c." and also for improving the academy, by the addition of casts of the most celebrated and beautiful ornaments, candelabras, and vases, from the earliest period to the present time. This plan was estimated to require an additional expenditure of £100 per annum only, and having been laid before the general meeting of that year, was by it again consigned to the unprofessional committee, to be acted on or not at their discretion. The professional members of this Society more than once reminded the unprofessional committee of these suggestions, but they received no answer until March 1842, when they were for the first time made acquainted with the fact of an application for a grant from the Queen in aid of a School of Design, accompanied by an intimation, that it was intended also to propose, "that the regulations of the Society must thenceforward necessarily rest with the subscribing members alone."

To this proposition the Artists at once demurred, and conveyed their opinions to the unprofessional committee in the following resolution:—"That this committee cordially join with the unprofessional committee in grateful acknowledgments "to Her Majesty's Government, for the offer of a grant in aid of the School of Design, and are willing also to unite and promote to the utmost extent, the object of such a grant, in accordance with the spirit of the memorial, and consistently with the laws of this Society, but this committee is of opinion, that as a necessary consequence of the acceptance of the grant, the alterations in the laws proposed by the unprofessional committee is uncalled for, and would, if carried into effect, be injurious to the best interests of the Society."

Notwithstanding, however, that the professional members thus "strenuously resisted the management by a single committee," they were so far from requiring, as is untruly alleged against them in the circular referred to, "that the School of Design should be conducted upon principles sanctioned by them," that, after many other attempts at accommodation, they suggested by a resolution, dated the 30th of May, 1842, "that the unprofessional body should be the recipients of her Majesty's bounty, and carry out the plan of the School of Design, independently of the artists, with power to call to their aid, if deemed necessary, any or all the members." More mature reflection having convinced the professional members, as they also stated in the same resolution, that "such an union would be destructive of the present balance of the two bodies of equal powers, and incapacitate the artists from giving that efficient support, which is acknowledged to have been mainly instrumental in raising the Society of Arts to its present high stand in the provinces."

Instead of any manifestation of a corresponding feeling of conciliation, this suggestion of the artists was met by a resolution of the unprofessional committee, "That a special general meeting be now summoned, for the purpose of re-organising the Society, and of considering the adoption of measures that may extend the advantages of it, and more especially as respects the management of the Institution by a single committee."

Justified as the artists believed they were by the laws of the Society, as before quoted, they protested against the injustice and illegality of these proceedings, and also against the competency of any general meeting to entertain the question proposed. A special general meeting was, however, held at the Waterloo Rooms, Birmingham, on the 12th of July, when 32 persons only attended, out of a body of subscribers amounting to nearly 400. The artists again protested against the regularity of the proceedings: and the question of the competency of the meeting to entertain the proposal having been put to the vote, it was found, that 27 persons voted against the abrogation of the laws, and 25 only, including the chairman, for the alteration. The minority then claimed double votes, a further scrutiny was had, when the votes appeared to be, for the alteration 38, against it 30. The former majority of two persons present was therefore changed into a minority of eight votes, and the artists and their friends declining to participate in the further proceedings of the meeting, immediately withdrew, as they could consider the resolution then come to in no other light than as a dismemberment of the Society, and a forcible disruption by the committee of the subscribers of the terms on which their union with the artists had been originally accomplished.

Feeling that their professional character and position would be materially injured by these arbitrary proceedings of the unprofessional committee of the Society of Arts and their adherents, and fearing lest the advantages proposed by the establishment of public exhibitions—which, they would also remark, is permanently recorded in the report of 1830 (before quoted), to have originated with their own body, and not with the unprofessional part of the late Society—fearing lest these advantages should be lost to the public as well as to themselves, the artists then formed themselves into a new Society, called the Society of Artists, and proceeded to make the necessary arangements with their friends and brother artists, for the opening an exhibition of Modern Paintings for the present year. But they were at the same time careful to have it perfectly understood, as expressed in the circular of their chairman, that "they had seceded [or more properly, perhaps separated from the Society of Arts"], and the circumstances of this separation were fully explained in a personal interview by Mr. Room, with each artist. It is with grateful pride that the artists have now to acknowledge the cordial sympathy evinced towards them on this occasion, and the valuable support with which they have been honoured by the most distinguished members of the profession, and that too on the very ground of this their struggle for independence.

The artists have now fully set before their friends and the public, the circumstances attending the recent dismemberment of the Society of Arts. They have refused, as they felt they had a right to refuse, to hold any further communication with the new committee of management of the Society of Arts, on the subject either of their own, or the former Institution, nor will they now condescend to recriminate charges against them. The ungenerous spirit that dictated the circular, that has called for the present statement, will be apparent to the most cursory reader, and its illiberality will not fail to draw down the unqualified reprehension of honourable minds. The artists, however, confidently rely on the merits of their case, for acquittal of the many unjust insinuations thrown out against them by the unprofessional committee; and appeal from the decision of an interested few, to the impartial judgment of the public.

PETER HOLLINS, Chairman.

Birmingham, August 18th, 1842.

ART IN CONTINENTAL STATES.

ITALY.—NAPLES.—*The Railroad from Naples to Castellamare.*—The railroad between Naples and Castellamare is almost complete; its distance is fifteen miles, and perhaps no road in Europe, nor in the world, comprises in so short a space so many objects of interest and beauty. We need not speak of the charm everything gains from the sky of Italy; independently of this, the artist will see in these fifteen miles a succession as it were of model landscapes, prepared by the master hand of nature, to inspire his genius. The antiquarian is surrounded by the objects of his research, not buried in the tomb of a museum, but in their old localities, and with all their old associations; and the naturalist may study the most sublime facts in the science he loves—in the wonderful evidences of volcanic power, in the solid lava of Herculaneum, and the ashes of Pompeii.

FLORENCE.—*Monument to Signor Sismondo de Sismondi.*—The celebrated Sismondo de Sismondi, originally from the city of Pisa, in Tuscany, deceased at Geneva, has left with liferent to his wife, an English lady, his whole property to his relation, M. de Sismondi, residing in the town of Pescia. In grateful remembrance this Sismondi has commissioned the sculptor Bartolini to erect a monument in honour of his uncle. It is to be a statue in marble, representing Sismondo de Sismondi in a sitting posture, reading one of his works, "The History of the Italian Republic;" other volumes are scattered at his feet, on which we read the titles of his most celebrated works, "History of France," "Political Economy," "Literature of the South," "Agriculture of Tuscany," &c.

MADLLE. FAVEAU.—The celebrated French sculptress, Madlle. Faveau, continues her labours here. It is many years since she left France, in consequence of the revolt in La Vendée; she for a long time carried on her works in the studio of Bartolini, but she has now a work-room of her own. Among her most celebrated productions we may mention a monument to Dante, executed for that true lover of Art, the Countess Pourtalés—this was her first large work—a vase for holy water, and a sword-hilt for the King of Sardinia; a sepulchral monument in the style of the middle ages, for a noble family in Piedmont; the Arch-Angel Michael vanquishing Lucifer, now in the collection of M. Thiers; and our readers will remember her Judith, exhibited this year at the Louvre, in alto-relievo, which excited so much admiration and so much criticism. To the list of smaller productions belong two busts of the Duchess de Berry, and six of the Duke de Bourdeaux.

BOLOGNA.—*Monument to Signor Sismondo de Sismondi.*—The news of the premature death of the distinguished author, Sismondo de Sismondi, had scarcely reached the Academicians of the Institute of Science, who have the real honour to have numbered him among their members, when they came to a resolution to erect a memorial to

this celebrated historian and economist. It is to be a statue in white Carrara marble, representing Sismondi standing in the act of writing "The History of the Italian Republics." The statue will be placed on a pedestal richly sculptured with scientific and literary emblems, crowns of laurel, the titles of his works, &c., and the following inscription is to be placed on it :—

ITALICO,
SISMONDO DE SISMONDI,
CONFRATRES INSTITUTI SCIENTIARUM,
BONONIÆ,
MEMORIAM HANC,
D. D. D.

The sculptor employed for this work is Signor Baruzzi, Professor in the Academy of Fine Arts at Bologna.

Works of Signor Gualandi.—We have before mentioned that most interesting collection published here by Signor Gualandi, called "Memorie originali risguardanti le Belle Arti"—("Original Memoirs regarding the Fine Arts.") We have the pleasure to say that the Grand Duke of Tuscany has most liberally aided the success of the work by permitting M. Gualandi to examine not only the public archives, but his secret ones; and when we consider the relations of the greatest artists during the brightest era of the Arts with the court of Tuscany, we may well anticipate a rich harvest of interesting documents, many disputed questions cleared, and oftentimes to meet the simple and modest enunciation by their great authors of works that have become the world's wonder, such as Raffaelle's letter, when he sent his Sta. Cecilia to Bologna, requesting Francesco Francia to tell him its defects.

FRANCE.—PARIS.—*Duke of Orleans.*—According to the command of the King and Queen, M. Pradier, the sculptor, has taken a cast of the head, hands, and feet of the lamented Duke of Orleans. M. Cailloux, director of the Royal Museum, was present during the operation, which was perfectly successful. The features were quite unchanged, and the countenance retained the mild and benevolent expression which characterized it in life. M. Pradier is charged to execute a marble statue of the Duke, in a standing posture, and a recumbent one for his tomb. One only correct likeness of him now exists,—we allude to the portrait by M. Ingrés; there is also a good bas-relief, modestly called a sketch, by M. Adam Saloman. On the spot where the house stood, where the Duke of Orleans breathed his last, on the "Chemin de la Revolte," a chapel is to be immediately erected, and the materials of the house removed to the Park of Neuilly, are to be there reconstructed a fac-simile of the house itself. Our readers are aware the house was sold to the civil list for 110,000 francs.

Cathedral of Dijon.—M. J. Lecurieux, one of our most distinguished painters, has received an order from Government to paint two pictures for the cathedral of Dijon. The one is to represent the martyrdom of the Apostle of Burgundy, St. Bénigne; the other, a circumstance in the life of St. Bernard.

The Elephant of the Bastile.—The municipal council of Paris are occupied in coming to a decision as to making use of the colossal model of the elephant now standing where it was modelled in 1813, on the "Place de la Bastile." It is proposed to cast it by a single jet for the sum of 900,000 fr. The situation where it will probably be placed is the "Rond Point de la Barrière du Trône," where it will form a monumental fountain, unequalled in any capital of Europe for its stupendous size and rich adornments. Columns for lamps and magnificent candelabras, in a similar style to those of the "*Place de la Concorde*," will form part of the decorations. At the same time the unfinished sculptures on the pyramidal columns of the "*Barrière du Trône*" will be completed, and allegorical figures placed on the top of them. It is considered that these improvements will make this one of the most important entrances to the capital, and may also have the effect of attracting a return of the population which of late have been withdrawing from this quarter. The municipal council have already voted 30,000fr. for the preparatory works.

MALESHERBES.—*Monument to the Defenders of Mazagran.*—The foundation-stone of a column destined to commemorate the defence of Mazagran was laid on the 3rd of August, on the "Place Martroai of Malesherbes," the native town of Capt. Lelièvre, who conducted the defence. Within the foundation-stone was placed a very thick glass bottle, containing the names of the subscribers and description of the ceremony, the number of the "Journal du Loiret" of the 18th of March, 1840, containing details of the attack, a medal struck in honour of the day, and one of King Louis Philippe.

GERMANY.—MUNICH.—*The Walhalla.*—We have before mentioned the *Walhalla*, or Temple of Glory, erected by the King of Bavaria, to contain the busts of two hundred illustrious Germans. The group for the north pediment of this building has been for eight years the labour of Swankhaler. We have examined it in his studio, and it well merits a description, small as may be the justice a cold description can render to such a work. The subject is allusive to the victory of Hermann or Arminèus over the Roman legions, poetically represented, and contrasting the elements of the old German nation, war, poetry, religion, love of fatherland and woman, with the homeless military life of the Roman soldiers. The entire group consists of fifteen colossal figures, from eight to ten German feet in height, executed in complete alto-relievo, the figures being detached and separate. The middle figure is that of Hermann dividing the two parts of the composition. He is the representation of the spirit that animated his nation; his heroic form is partly concealed by a flying mantle, in his helmet is a falcon's plume, beside him are three personages, to whom are given the historic names of Mela, Cattumer and Legimer, leaders of the Germans, but typifying strength, love of war, &c. Near them is a kneeling bard, crowned with oak, striking the harp, while he describes the battles that have just taken place; and a prophetess, her streaming hair wreathed with oak and mistletoe, sings on the heroic fields the song of war. A sublime melancholy that breathes the spirit of antiquity, characterizes this part of the work. The lovely form of Thusnelda is a charming contrast to the dying old man, Sigmar, the father of Hermann, whom she supports, her flowing tresses partly covering him. This is the German part of the work. On the other side of Hermann we see lightly-armed Roman soldiers, who retire, heavily-armed ones, who press forward. The overthrow of the legions is typified by the suicide of the leader, and the fate of the augurs, one of whom is dying and the other dead.

The examination of the whole composition induces us most warmly to join in the high acknowledgment of the merit of this work, which has been paid to it by the best judges and by the public at large; we ought to mention that the draperies, from the fur to the linen garments, are finished in a manner that is adapted to come close to the eye in a museum.

VIENNA.—*Exhibition of Fine Arts.*—The exhibition of works of Art has been open for some time in the hall of the Polytechnic Institution. We do not consider the excellence generally of the works exhibited of a very high order, nor are they very numerous. Many, however, may be selected as exceptions to the first remark, being of great merit; among these we may name, in sculpture, Bauer's group, in Carrara marble, of 'a dead Christ supported by his mother:' here are noble forms and deep expression. There are good busts by Antony Dietrich and T. Glanz, and 'a love' in marble, by Schaller, is also much admired. Among historical paintings there is a very effective altar-piece, by Kupelwiser; and J. Schnorr exhibits his cartoons of 'the Barbarossa Hall' at Munich. The department of landscape is very strong: Canella (an Italian painter), Fischbach, Von Haanen, Osterhood, having all contributed beautiful pictures; we also especially noticed a large and beautiful view, in water colours, of the 'Bocca di Cattaro,' by Alt (the father). Of pictures 'de genre,' there are two excellent ones of military life by Von Tremmell and Schindler. Of engravings there is a magnificent one of the Madonna, by Raffaelle, in the I. R. Picture Gallery, by Steinmuller; excellent also are Robert Theer's engravings in stone.

ART IN THE PROVINCES.

THE exhibitions at Liverpool, Manchester, and Birmingham, will be opened before the publication of our next number. We shall take especial care to review them somewhat minutely, and at length.

DUBLIN.—The prizes of the Royal Irish Art-Union have been distributed. The total number was 309; the total cost was £2,120. The highest prize was £80—a landscape by Mr. G. Colman; the lowest was valued at £2. We rejoice to perceive that the Committee are devising plans for the encouragement of the Arts, independently of the purchase of pictures, and think the London Art-Union may borrow, with advantage, some hints from their arrangements—we earnestly hope they will not suffer private interest to prevail, as it did in the case of Mr. Burton, against public duty and the interests of the Society; but that every competitor may feel certain that he will be judged wholly and solely by his own merits. It is not by elevating one artist to an undue position—a position to which he is not entitled, and which he cannot maintain—that the honour and welfare of the body can be supported and extended. The injudicious friends of Mr. Burton have done him no service: they may push him up, but they cannot prop him up. The most perilous of all things to an artist who promises well, is injudicious patronage. We turn to a pleasanter view of the subject, and print the "programme of the Royal Irish Art-Union for the ensuing year :"—

"TO ARTISTS RESIDENT IN IRELAND.

The Royal Irish Art-Union have resolved to appropriate one hundred and sixty pounds as premiums, to be offered in the following proportions for the best specimens (if approved of by the Committee of selection) in the following branches of Art, executed by individuals resident in Ireland for at least one year previous to the time of exhibition, which will probably take place in the month of May, 1843 :—

1.	For a line engraving on copper or steel, size not less than eight inches by six..	£50 0 0
2.	For an etching on copper or mezzotint, size not less than eight inches by six..	25 0 0
3.	Engraving on wood, size not less than four inches by six, (first prize)	10 0 0
	Second prize	5 0 0
4.	Lithographic drawing, size not less than eight inches by three, (first prize)..	10 0 0
	Second prize	5 0 0
	Impressions on India paper and white paper, printed in Ireland, to be exhibited.	
5.	A pair of medal dies, diameter not less than one inch and a half, impressions in silver and bronzed copper to be exhibited	25 0 0
6.	Engraving on gem or hard stone, (first prize)..	10 0 0
	Second prize	5 0 0
7.	Model or cast in clay, plaster, or wax, (first prize)	10 0 0
	Second prize	5 0 0
		£160 0 0

"CONDITIONS.

1. In case any impression or copy of any work be publicly exhibited previous to its being sent in for competition, it shall be disqualified to receive the premium.
2. The engraving, &c., must be from original and unpublished subjects, by living Irish or resident artists.
3. All specimens for competition for the prizes must be sent into the Committee before the 1st of June, 1843.
4. The competitors for the prizes must furnish satisfactory evidence to the Committee that the works exhibited have been executed by the artists in whose names they are entered.

"It will afterwards be optional with the Society to possess themselves of any of these productions, allowing the artist, in addition to the premium, a fair and equivalent remuneration for his labour, or assisting him by the weight and influence of the Society to publish the same for his own benefit, and that of the painter from whose work an attractive engraving or lithograph may be undertaken."

REVIEWS.

SIR UVEDALE PRICE ON THE PICTURESQUE. Edited by SIR THOMAS DICK LAUDER, Bart. CALDWELL, LLOYD AND CO., Edinburgh., pp, 586.

The present edition of this work differs from that of 1810, inasmuch as the numerous foot-notes occurring in the latter are here incorporated with the text; much, it cannot be doubted, to the convenience of the reader, although we apprehend it is a licence open to some objections. The volume is interspersed throughout with wood-cut vignettes, amounting to 60 in number, designed and drawn on the wood by Montagu Stanley, R.S.A.; and it commences with "An Essay on the Origin of Taste," by the editor. All who have written on taste agree in deducing it either from cultivation or sympathetic association. We hear continually of declared preferences which society term "bad taste;" but with respect to the individuals themselves, who, moved by affections which have never been qualified by education, evince such inclinations, there can be no such thing. An individual may derive much pleasure from the contemplation of an object which would generate emotions of an opposite character in a mind of greater refinement; this is not "taste," conventionally; but the sight of the object fills his mind with images, bringing with them a gratification, which, if it be unfelt by others, yet arises from what to him is a sense of the beautiful. There are things which address themselves with the same degree of force to the educated and the uneducated intelligence—such things are enthusiastically pronounced beautiful by both; if, therefore, the feelings of both could be accurately shown, without declaring the fact that this or that was the effect experienced by the cultivated mind, and the other the emotion of the uneducated, both would be declared possessed of "taste." Thus, two persons very differently considered in society may accord upon certain subjects, while upon others less purely natural they may be divided; this, however, does not invalidate the claim of the uncultivated perception to "taste;" for every taste is just, considered in the abstract, and with regard to individual emotion. We do not look very charitably upon those whose tastes do not assimilate with our own; but if we canvass the question honestly, there is no reason why others as well as ourselves should not have their peculiar sources of enjoyment. Taste is *(excathedrally)* denied to all who have not graduated in refined experience: this is one of the pseudotenets of society; but every preference, without regard to conventional circumstance, is true taste.

The word "picturesque" is common and popular, and consequently loosely and vaguely applied; this abuse, however, can never vitiate its real sense, nor widen the range of its applicability. In the third chapter of the book before us, Sir Uvedale Price, defining the term, says:—In general, I believe, it is applied to every object and every kind of scenery which has been or might be represented with good effect in painting—just as the word beautiful, when we speak of visible nature, is applied to every object and every kind of scenery that in any way give pleasure to the eye; and these seem to be the significations of both words, taken in their most extended and popular sense." If, from a certain sense of pleasure, the term beautiful be applied to that which generates the emotion, it is an appropriate term independently of all circumstances, and the qualifications of the mind entertaining the affection. But of the picturesque there is more to be said: it has been begotten of a good intention, therefore ought its purity of descent to be vindicated. It may be applied to "every kind of scenery which has been or might be represented with good effect in painting," but, employed thus generally it must be an improper epithet in a multitude of cases, since there is much that could be represented "with good effect" that is not picturesque. We believe the epithet to describe a quality existing in forms and combinations which fills the mind with a grave interest. Gilpin has also broken this ground; and, from his habitual contemplation of the picturesque, better things might have been expected than this—speaking of objects so qualified he defines them, as those "which please from some quality capable of being illustrated in painting;" again, in a letter to Sir Joshua Reynolds, he distinguishes by it "such objects as are proper subjects for painting." Few seriously-attempted solutions of a quality so well-understood have been more wide of the truth than this. There is an inexhaustible range of subject-matter for painting, which, with tolerable treatment, would be effective in every way save in the picturesque. In the same chapter (page 82), Sir Uvedale Price says, "I am persuaded that the two opposite qualities of roughness, and of sudden variation, joined to that of irregularity, are the most efficient causes of the picturesque." "Roughness"—a term also used by Gilpin on the same subject—contributes much in certain combinations to the picturesque; but yet we apprehend that the quality can exist without it. Many have objected to the word itself, as having a signification beyond what its etymology would imply; but to how many other terms are we reconciled which must be interpreted by a paraphrase! It has a place in all the languages of Romanesque descent, and is partially adopted into the German, for the word *malerisch* is not limitable to the same sense. The word has been invented to express not only what is essential to effect in painting; but that which is peculiar to the art that shares with sculpture the sublime and the beautiful, but claims the picturesque for itself alone. Simple as is the mechanical production of breadth in a picture, there is yet great experience necessary for its treatment; since we find it, in its best effects, only in the works of eminent men. The attempts of others, who, aware of the value of the quality, essay to give this effect without feeling it, end generally in flatness. Innumerable producers of pictures have no apprehension of the value of breadth in connexion with finish; hence we find their compositions always minced into impertinent lights and shadows: such works we are accustomed to hear designated as "spotty." Speaking of breadth so managed as to preserve an idea of detail, Sir Uvedale Price appropriately observes—"Many of the great Italian masters have done this also, and with a taste, a grandeur, and a nobleness of style unknown to the inferior schools; though none have exceeded, or perhaps equalled, Rembrandt, in truth, force, and effect. But when artists, neglecting the variety of detail and those characteristic features that well supply its place, content themselves with mere breadth, and propose that as the final object of attainment, their productions, and the interest excited by them, will be, in comparison of the styles I have mentioned, what a metaphysical treatise is to Shakspeare or Fielding; they will be rather illustrations of a principal, than representations of what is real: a sort of abstract idea of nature, not very unlike Crambe's abstract idea of a Lord Mayor."

In the 8th chapter, the beautiful in colour is spoken of; on which subject the opinion of Sir Thomas Dick Lauder does not assort with those of Mr. Burke and Sir Uvedale Price. The last says—"Mr. Burke's idea of the beautiful in colour seems to me in the highest degree satisfactory, and to correspond with all his other ideas of beauty. I must observe, at the same time, that the beautiful in colour is of a positive and independent nature; whereas the sublime in colour is in a great degree relative, and depends on the circumstances and associations by which it is accompanied. A beautiful colour is a common and a just expression: no one hesitates whether he shall give that title to the leaf of a rose, or to the smallest bit of it; but though the deep gloomy tint of the sky before a storm, and its effect on all nature, be sublime, no one would call that colour (whether a dark blue, or a purple, or whatever it might be) a sublime colour, if simply shown him without the other accompaniments."

The remarks of Sir Thomas Dick Lauder immediately follow; he says—

"Let us test this opinion. Let us suppose that a fragment of the most beautiful rose-leaf that can be found shall be applied to the tip of the nose of a beautiful young woman, in a manner so perfectly natural as to lead the spectator to believe that the hue is native of the spot, and essentially belonging to it; how would the eyes of all strangers be directed askance towards it with curious inquiry—and how would they recoil from it as something fearfully strange and unnatural! There can be no doubt that rose-colour has acquired its beauty in the eyes of mankind from the immediate association which it awakens in every one's mind with the rich fragrance of the flower itself, as well as with the endless poetical images with which it has been for ages connected. The beautiful in colour is no more of a positive and independent nature, then, than the sublime in colour; and the picturesque in colour stands, I suspect, on the same grounds as the other two."

Nothing is more readily admissible by the simplest understanding than the proposition of Mr. Burke. An infant can be moved by none of the associations of which Sir Thomas Dick Lauder speaks; but it will prefer a rose for its colour, and would pronounce the flower beautiful if it could do so. If wood, or any other substance, were susceptible of the delicacy and colour of the rose, it would, without any association, be as beautiful as the rose. If the same delicacy and colour were natural to the wood, it is probable that certain associations might attach to it; but these could not add to the quality of beauty. We will accept as serious Sir Thomas Dick Lauder's essay of Mr. Burke's opinion, by placing the rose-leaf on a young lady's nose. If the tender colour and texture of the rose-leaf could be represented by paper, without the slightest reference to the flower, we should call the colour beautiful, without the slightest suggestion from association. As circumstances, therefore, do not affect the colour, which, as Sir Uvedale Price says, is "of a positive and independent nature," the colour loses not the minutest portion of its beauty, even where Sir Thomas Dick Lauder would test it—on a young lady's nose. The beautiful in colour may by association become the sublime, but it never can be less than beautiful.

No mind can be insensible to the beauty of trees. Thus it is that their aid is called in as the primary auxiliary in all cases of improvement. Without them any landscape, however varied otherwise, is incapable of awaking all our sympathies. There is much grandeur in combinations of rocks and of mountains; and although trees may not be required on the summits of these, yet we feel them insufficient without their accompaniment since every variety producible by river, plain, and mountain, is more or less insipid without them. The most subtle and brilliant effects in the landscape are those of water. It harmonizes with all objects and circumstances, and adapts itself at once to every change of the atmosphere and season. It reflects colour and form, correcting the crudeness of the one and the harshness of the other; and is the best example of the general harmony of nature to which the painter can address himself, for the compliance of water with a general tone is less reluctant than that of any other object: "In separate essays Sir Uvedale Price treats also of "artificial water," "buildings near the house," "architecture and buildings," &c. &c. These, it will be seen from their titles, bear upon the subject of the improvement of estates, which is discussed with much ability and perspicuity. They are followed by a dialogue on the distinctive qualities of the picturesque and the beautiful, the former of which is negatively illustrated in a query, partially shaped like one that would be put by an examiner to a candidate for honours. "Tell me," says the querist, "how you account for this strange difference between an eye accustomed to painting and that of such a person as myself? If those things, which Howard calls beautiful, and those which I should call beautiful, are as different as light and darkness, would it not be better to have some term totally unconnected with that of beauty, by which such objects as we have just been looking at should be characterized? By such means you would avoid puzzling us vulgar observers with a term to which we cannot help annexing ideas of what is soft, graceful, elegant, and lovely; and which, therefore, when applied to hovels, rags, and gipsies, contradicts and confounds all our notions and feelings." Erasmus must have had an extensive knowledge of art to have made this observation: "Quæ naturâ deformia sunt, plus habent et artiset voluptatis in tabulâ." He was thinking of the picturesque, but he has failed to describe it. Deformity works powerfully on the mind, but the effect is widely distinct from that of the picturesque, between which and deformity there is a clearer demarcation than between the picturesque and the beautiful.

Many of the vignettes are skilful in execution and appropriately thrown in; in character and feeling they are of our own school—English landscape, meaning, of course, British. As no painter can work for any length of time from a given stock of

knowledge or experience, it is necessary that he should continually read nature for himself, and also study the precepts of those who have read her assiduously, and laboured to do so accurately. The opinions of Sir Uvedale Price seem to have been elaborated by years of research and observation, and he has borne gallantly the honey of his summer-time to the common stock; we can therefore say that artists will gather much valuable information from his pages. None can follow better working maxims than those of Michael Angelo, who, late in his lifetime, said,—Io imparo ancora.

HANDBOOK FOR NORTHERN GERMANY. JOHN MURRAY AND SON.

The utility of these handbooks ("we thank ye, *Germans*, for that word") is a proverb; for to a knowledge of the language of the country in which a man would travel, a judiciously-arranged handbook is the next blessing: not that kind of production which, with due regard to sound topography, commences each chapter with a disquisition upon local nomenclature, and concludes it a quarter of a century short of all the information desirable to the temporary visitor; but such a book that goes at once to the *personel* of the traveller, and saving him the vexation of arriving at Sterne's solution of the problem of payment—"pay, pay, with both hands open"—tells him at once how many times a day the *trekschuit* goes from Leyden to Haarlem. This handbook embraces Holland, Belgium, Prussia, Mecklenburg, Hanover, Brunswick, Hesse Cassel, the Hanse Towns, Nassau, the Rhine, &c. &c., and seems to be constituted of materials actually gathered in the experience of travelling. Consisting of some 540 very closely-printed pages; it may be supposed to contain an immense mass of matter, the whole of which is so arranged as to promote the conveniences of the tourist, and anticipate the usual inquiries of the curious.

The traveller having landed at Rotterdam, finds in his handbook a description of everything worth seeing. From Rotterdam he proceeds to Delft, the Hague, Leyden, Haarlem, and Amsterdam, which terminates the second route. Without using the book otherwise than as a gazetteer, we are much pleased with the judiciously-selected information it supplies with regard to cities and towns all famous throughout Europe. To the artist the Low Countries are of great interest, not only from their wealth in productions of Art, but as also supplying endless subject-matter for the pencil. In looking at the accounts of the famous galleries and minor collections, so numerous in Holland, it is gratifying to observe that the opinions of authorities upon such a subject have been respected. As early as the year 1358, the first corporation of artists was formed at Bruges, and in the days of the Van Eycks, between 1370 and 1445, the guild consisted of upwards of 300 painters, who were enrolled on the books and formed the most celebrated school of Art of the time. In the portion of the book devoted to Germany, the greatest care has been exercised in recommending the best inns, which recommendations are accompanied with such remarks as must result from actual experience.

HANDBOOK OF SWITZERLAND, SAVOY, AND PIEDMONT. JOHN MURRAY AND SON.

This Guide-book opens at the Rhine towns, and carries the traveller across to Italy. To the numerous English travellers who have visited Switzerland, the want of a sufficient handbook must have been much felt; for, useful as are the class of servants, known as *valets de place*, yet there is a great proportion of travellers who would willingly exchange their garbled communications for the silent gossip of a book. Long as Switzerland has been the attraction of all European travellers, yet their progresses have never been aided by anything like a convenient guide-book. The work of Ebel, written about the commencement of the present century, has been long the "counsellor and friend" of all who, in visiting Switzerland, have desired somewhat beyond the mere entertainment of the eye; but consisting of four volumes, its place is the book-shelf, and not the pocket. When this book was published, the country, although visited as the wonder of Europe, was not so much as now within the compass of moderate means: the growing peripatetic habits of our countrymen have called for a publication formed of useful and interesting information, and the want seems to be ably supplied in the present work. Although it is impossible to testify to the accuracy of every item in the book, yet experience enables us to verify many parts of it. The time has been when the traveller must have contented himself with Kotzebue, the Frau Von Brun, or some other popular and partial writer. The work contains a map and views of the Alps; and the writer, entering into the spirit of German pedestrianism, recommends the individual traveller to equip himself in a blouse; his shoes ought to be "double-soled, provided with hob-nails," *such as are worn in shooting in England*, and without iron heels." Other indispensables are, a knapsack, a flask for *Kirschwasser*, a pocket telescope, and a stout bag to hold dollars. He speaks out assuredly from the experience of a "walking gentleman:" to these, however, we would yet make one addition, we need scarcely name it—a pencil. The points whence the best views among the Alps are to be obtained are, the Dôle, the Chaumont, the Weissenstein, the Albis, Monte Salvadore, the Kamor, the Righi, the Faulhorn, and one or two other heights. To the English traveller and artist the scenery is entirely new, and abounding with waterfalls, some of which are among the most remarkable in the world. Of these the attention of the voyager is directed to the Fall of the Aar at Handek; to that of the Tosa in the Val Formazza; to the Staubbach; to the Giesbach; to the Reichenbach fall, &c. &c. No route of any interest is overlooked; we are conducted to every locality worth seeing; and carefully piloted to the famed lakes of this part of the world which the pictures of our artists must create in all who see them a strong desire to behold. So free from affectation is the style of this book, and so substantial the information it affords, that it must supersede everything else of the kind in the hands of those who visit Switzerland.

LONDON AS IT IS. Drawn and Lithographed by T. SHOTTER BOYS. Published by THOMAS BOYS.

We have now been long accustomed to street-scenery of every possible variety, made out in a style so distinctly our own, that no other school in Europe can equal it: with what indifference soever our continental neighbours may regard the fact with reference to the rank of this style in the scale of art, they are fain to copy it; and for ourselves it is worthy of note to bring forward anything original. Professed portraiture of streets and "brick-bound" highways is perilous ground for an artist of any calibre—more so for him of established reputation than an undergraduate, so spoilt are we by the licences which they first taught us to pardon, then to relish, and finally to crave. According to Burke, objects are more devoid of beauty in the proportion as they are angular; whether this be substantially true we cannot here discuss, but no discussion is necessary to show that angles are destructive of the picturesque, which we are taught to love rather than to reverence the beautiful. To depict the leading thoroughfares of London where all is improvement of that kind which among painters is at a discount, is an enterprize demanding talent of a high order, without which nothing like the views before us could have been produced. These views are of a large folio size, coloured, mounted and generally executed with a close observance of truth, and much skill in the adaptation of effects to the subjects. 'The Tower from Tower-hill' is a plate which must hereafter become valuable as representing the buildings on the side of Tower-hill as they stood before the fire. This is now the most interesting view of the Tower that could be offered. Some of the most beautiful views in the set are those upon the river, which are pictures in effect and composition. That entitled 'London-bridge from Southwark-bridge' comprehends a vast range of objects remarkable in the local histories of both sides of the river: these are St. Saviour's, the Custom-House, St. Dunstan's-in-the-East, the Monument, &c. &c.; the view is bounded by a forest of masts. In 'Blackfriars, from Southwark-bridge,' St. Paul's forms a principal feature, a number of other churches are also visible, among which we distinguish the graceful steeple of St. Bride's, also those of St Dunstan's and the ill-starred St. Martin's-in-the-Fields. 'Westminster, from Waterloo-bridge,' is a fine and characteristic picture of the Thames "above bridge," the expanse of which is thronged with river-craft, and its shores studded with countless dwellings, warehouses, and factories; Westminster Abbey and Hall are conspicuous objects in the drawing, and on the Surrey side rise many lofty chimneys, the whole backed by a distance of hills. 'Buckingham Palace, from St. James's-park,' is an interesting artificial landscape, presenting the Palace from the most advantageous point of view. 'Hyde Park-corner' is a feature worthy of a great city keeping pace with the times and even heading them: we see here St. George's Hospital, Apsley House, the entrances to the Parks, &c.; all of which have received ample justice at the hands of the artist. In 'Regent-street, looking towards the Quadrant, a correct and imposing view of this part of London is given; undue proportion may seem to have been given to the buildings, but they will, nevertheless, prove accurate in their relations, although the objects are drawn large with regard to the general composition. The 'Entrance to the Strand from Charing Cross' is perhaps the most remarkable thoroughfare in London—the drawing embraces every object and edifice of interest, even the National Gallery. Other views are, 'The Strand;' 'Temple Bar, from the Strand;' 'Guildhall,' an interior, beautifully drawn and treated with the best feeling; 'St. Dunstan's, Fleet-street;' 'St. Paul's, from Ludgate-hill,' &c. &c. Of the entire work we have, finally, to observe that it is most faithful in detail, spirited in execution, and is accompanied by a Key, which is a useful auxiliary to the memory. It has been most carefully adapted to the plates by Mr. Ollier, and dwells upon every circumstance of interest in connexion with the localities represented. The matter descriptive of each view occupies half the column, the other half contains the same description in French, a provision which must facilitate the continental circulation of the work.

TO CORRESPONDENTS.

BRITISH COSTUME.—We shall next month commence the publication of a series of papers on British Costume; into which we shall introduce a considerable number of engraved examples. They will be written and illustrated by Mr. F. W. Fairholt, an artist who has devoted considerable time and attention to the subject. His object, however, will be, as he himself expresses it, "to act rather as a guide than a lecturer;" to direct the student to the several sources in which extensive and sufficient information is to be obtained. Under existing circumstances, when the *knowledge* as well as the genius of the Historical Painter is called into requisition, such references are especially needed.

The necessity for occupying considerable space with the report of the "Commission," compels us to postpone the publication of a variety of articles. We have at the present moment in type, the "Grounds of the Ancient Masters," "The Genius of Wilkie," "Architecture round the Bank," "Metallurgy as Fine Art," "The Decoration of the Houses of Parliament," "The Contrast of Colours dependent upon Physical Causes, &c.," "Mode of purifying Linseed Oil," &c. &c.

We direct the attention of three or four correspondents from whom we have received communications on the subject, to an advertisement that will be found elsewhere, of the work announced by Mr. Leslie, "Selections from the Letters and other Papers of the late John Constable, R.A." We understand that, as a sufficient number of subscribers has been already obtained to justify the publication of the work, it will be issued very shortly. Those who desire to possess it, should therefore forward their names without delay.

"A Teacher of Drawing" must have read the notice of which he complains in haste—the work is not recommended as a class-book. If it could have borne an analytical notice such would have been given of it. It is not every book which we notice that we can recommend.

CARTOONS.—Although, as our correspondent suggests, the word cartoon means literally, paper, yet the conditions of exhibition do not, we believe, limit the materials upon which the drawings are to be made to the literal meaning. We know that some artists are working upon fine canvass or sized holland.

We have several "Reviews" in type, the publication of which we must postpone.

To two or three queries that have been put to us regarding the "Commission," we shall obtain replies.

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